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the village Voice

A WEEKLY NEWSPAPER DESIGNED TO BE READ

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Vol. I, No. 15 • Greenwich Village, New York • February 1, 1956

VILLAGE PRISON TO BE ABANDONED?

ASSOCIATION CELEBRATES

Half Century of Teaching People How to R-e-l-a-x

An organization that encourages people to play rather than work held a party in the Village last week to celebrate its 50th birthday.

Established in 1906 with Theodore Roosevelt as its honorary president, the National Recreation Association was also celebrating its first year in brand-new headquarters—the old Whitney Museum, on West 8th Street.

"In effect," said board chairman Otto T. Mallery, "we're gathered here to christen the 50-year-old child."

The NRA, dedicated to the proposition that every child in America should have a safe place to play and that everybody should have a chance to make good use of his leisure time, operates on an annual budget of $710,610 from 18,000 contributors and services.

In its Village headquarters, a staff of 75:

- Draws up plans for parks and playgrounds;
- Answers questions on how to run recreation programs;
- Sends out field workers to demonstrate;
- Maintains an up-to-date library on all aspect of recreation;
- Prepares publications on everything from outdoor cookery to holiday songs;
- Publishes the magazine *Recreation;* and
- Operates a personnel service for recreation workers throughout the country.



Making her modeling debut, Lorraine De Camille, 16, of Bleecker Street, wears a gay calypso outfit to be shown Friday evening at a fashion show at Our Lady of Pompeii Church. Show, which is being staged by the Band Box, Christopher Street, will be followed by a card party, and proceeds will go toward cost of a public-address system being installed by the school's PTA.

Furs for every budget
Lewis & Lewis, 19 E. 9th St.—Adv.



With the above picture taken on Greenwich Avenue, the "Voice" begins a series of photographs by Milo Lemus, who came to America from his native Bogota, Columbia, 47 years ago and since 1941 has lived in the Village. Already a talented artist and pianist, Milo, now 64, took up photography only four years ago, won the Baltimore Camera Club's annual gold medal with a picture taken during his first week of experimentation. Though the management of an art and gift shop at 43 Greenwich Avenue occupies the major part of his time ,Milo occasionally takes his Rollieflex in hand and wanders through Greenwich Village. From time to time the "Voice" will portray the product of such trips.

MAYOR, CARDINAL OPEN MENTAL HEALTH CENTER AT ST. VINCENT'S

St. Vincent's Hospital, on West 12th Street in the Village, last week became the first Catholic hospital in the country to combine both medical and mental-health facilities.

Speaking at the dedication of the newly-completed Jacob L. Reiss Mental Health Pavilion, Mayor Robert F. Wagner said: "Increasingly we are all becoming aware that the ills of the body and those of the mind cannot be separated—that the practice of modern medicine is not complete unless full recognition is given to the fact that so-called physical ills have their effects on the patient's emotions and behavior.

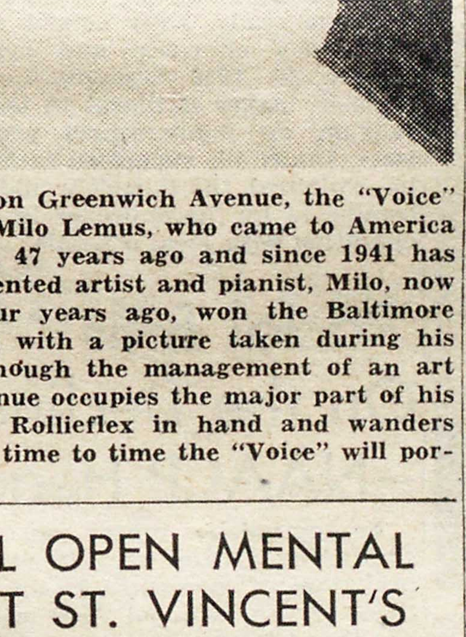
"By the same token, a large general hospital in these times does not offer complete medical services unless psychiatry is an integral part of its program."

The dedication ceremony of the $2½-million clinic, rounding off a 15-year modernization program at the hospital, was performed by Francis, Cardinal Spellman, who officially named the seven-story clinic in memory of the prominent industrial-philanthropist.

Intended for short-term treatment of adult psychiatric patients, the clinic, with its eventual staff of 38 psychiatrists, will also offer out-patient treatment for emotionally disturbed children.

Another speaker at the dedication ceremony, Lieutenant Governor George B. DeLuca, revealed that 116,000 persons are currently in state mental hospitals, and one-third of the state's total operating budget is needed for their care and treatment.

St. Vincent's, he added, would become the third hospital in the metropolitan area to receive "substantial subsidies" for mental health.



Cardinal Spellman

Furriers over half a century
Lewis & Lewis, 19 E. 9th St.—Adv.

Civic Center Proposed For House of Detention

A quarter of a century after watching the foundation stone laid at the Women's House of Detention, Villager Philip T. Lombardo will step inside the building for the first time next week.

And at Greenwich House on Tuesday night, following an announcement that the prison may be moved from the Village, he will publicly ask his guide—Department of Correction secretary Frank Wallach—how soon the move could be made.

Lombardo, president of the Greenwich Village Association, at whose monthly meeting Wallach will speak, told the *Voice* Monday: "For years we've been trying to get rid of the prison and now all of a sudden they seem to be throwing it at us.

"We must hammer hard at this matter while the climate is right. Let's cross-examine Wallach thoroughly and press him to keep this matter active. We should try to get a firm commitment on the date when the prison can be moved and what the building can be used for if it is no longer needed as a jail."



—Gene Dauber

HOUSE OF DETENTION

His comments followed the release by Mayor Robert F. Wagner of a report by City Administrator Charles F. Preusse recommending that the prison's inmates be transferred to North Brother Island in the East River. Main reason for the recommendation is believed to be overcrowded facilities at the Village prison.

The report contained no sug-

Continued on page 12

Says Churches Could Use More Publicity

A university professor who feels that churches are not reaching as much of the public as they could opened a course on religious-publicity methods at NYU Monday.

"At one time the sermon was a good means of communication," Dr. Lee A. Belford, chairman of NYU's Department of Religion, told the *Voice*. "But as time has gone by, it has tended to become both dwarfed and distorted by other mass media.

"There is a tendency on the part of some churches to feel that public relations is not really related to religious matters, but this isn't true. Rising church-attendance figures indicate that interest in religion has never been so great, so that the religions leader, lay or cleric, has a moral obligation to fill this spiritual need by making the widest possible use of all the media at his disposal."

The 15-week course, directed by the Reverend Elsie Thomas Culver, public-relations secretary for the World Council of Churches, includes ministers and religious leaders from all major faiths and many parts of the country.

ON LINCOLN'S PLATFORM

The same platform and lectern at Cooper Union that Abraham Lincoln used on which to make his bid for the Republican Presidential nomination 96 years ago this month, will be used by poet Carl Sandburg on February 13, when he speaks at the Lincoln's Birthday program.

Follow-up Raids Planned On Local Dope-Pushers Says Police Inspector

Three women and seven men were booked at the Charles Street Police Station Saturday, charged with possession of narcotics with intent to sell. Four of the 10 were Village residents, but all were picked up in the neighborhood by the head of the vice squad, Deputy Inspector Peter Terranova, and 15 detectives.

Inspector Terranova told the *Voice* Monday: "The area has been under surveillance for some time and continues to be so. For obvious reasons I cannot say where the arrests were made, because we expect to make more arrests in the future."

Saturday's arrests were made after detectives, posing as narcotics users, had toured the Village buying heroin or marijuana.

With Pleasure

Greenwich Village Chamber of Commerce,
Office of the President,
200 Fifth Avenue,
New York, N. Y.
January 26, 1956

The Voice
22 Greenwich Avenue
New York, N. Y.
Gentlemen:

Your application for membership was received, and was approved by the Membership Committee, without dissent.

The Chamber welcomes you as a member and will serve wherever opportunity offers.

Very truly yours,
—Louis H. Solomon
President

Furs make lasting gifts
Lewis & Lewis, 19 E. 9th St.—Adv.

Public eye, private eye, FBI Eliminate privacy—Montagu

The chances of anybody getting any privacy are getting more and more slender every day, an anthropology professor told his Cooper Union audience last week.

"A life of one's own is well nigh impossible in this day of the public eye, the private eye, and the FBI," said Dr. Ashley Montagu, speaking on the topic Psychological Problems Caused by Lack of Privacy. Other invasions, he continued, include the gossip sheet, where the most intimate details are revealed, and the way advertising had caused the countryside to be lined with "misshapened and misplaced art.

"Someday we may see the advertising fraternity take over nature."

The professor, author of many books of Psychology, defined privacy as "the freedom from social contact and from observation when not desired." Communications was the essence of our social process, he explained, but man did need a sanctuary where he could seek refuge and replenish his resources.

Barbaric Noise

Discussing an obvious invasion of privacy, noise, Dr. Montagu stated firmly. "Sound, or noise, in the United States is unparalleled for sheer barbarism. The city noises of auto horns, gear shifting, and whistling of brakes are evident, and urbanites, thinking to escape, find factory whistles and community fire sirens."

Current society with the communication media of TV, radio, and the telephone, make it easy for man to have a "one-way means of communication." But he then tends to live vicariously and is "more than ever alone, becoming more and more isolated from his fellow man and nature." He also becomes more callous and insensitive to the needs of his fellows.

"As a healthy society is held together by the respect of man for man, man's return to privacy will only come when he returns to the fellowship of man through neighborliness," Dr. Montagu added.

During the discussion period, a speaker from the floor told how he solved his problem of privacy and suggested others follow. He had moved, he said, from the first to the sixth floor—walk-up.

SEE AFRICA!

Hunt with your OWN SAFARI!
Visit MIDDLE CONGO, TCHAD, UBANGI, FRENCH GABON, PORTUGESE MOZAMBIQUE.

Hunt Elephant, Eland, Leopard, Giraffe, Hippopotamus, Zebra, Antelope, Buffalo, Lion, Impala, Wildebeast, Crocodile, Ostrich, Bongo, Antelope.

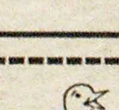
COMPLETE PLANS AND ARRANGEMENTS

SAFARI OUTFITTERS

351 Avenue of the Americas N.Y.C. 14

Room for 3 fellows to join photographer on a very special four-month European trip this summer by private car (with local chauffeur-guide). Four to six days each in Tangiers, Rome, Taormina, Paris, London—2 full weeks in Greece—a week at the world's finest skin-diving harbors—a week in Copenhagen—a week on the un-touristed Spanish "Smuggler's Coast"—and visit to Antibes, Eden Roc, Cannes, Monte Carlo, Biarritz, Saltzburg (for Mozart Bi-Centennial), Venice, Stonehenge, Seville, Munich, Brussels, Switzerland, Yugoslavia, Holland, Andorra, Lichtenstein, San Marino, Morocco and more. Many private receptions, social events, and celebrity interviews impossible with a bus-load of 40 inescapable tourists. All expense rate, including New York-London round trip flight, $2,720 per person (most likely tax deductible for artist, writer or designer making professional use of trip.) If seriously interested write for more details, telling a bit about yourself to Box 0162, Village Voice, 22 Greenwich Avenue.

(Advt.)



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Puerto Ricans: 'Less Prejudice,' Audience Told

The most difficult problem facing Puerto Ricans in New York is not a Puerto Rican problem at all, Joseph Moreles, Jr., said at Washington Square Methodist Church Sunday. The actual problem is housing, he declared, adding that that is a problem for the city.

Moreles, a community worker for the New York office of the Migration Division of Puerto Rico's Department of Labor, talked at one of a series of forums arranged by the church's Social Action Committee.

"Spanish - speaking Puerto Ricans, migrating to New York by the thousands from their own sunny island, have many other problems," Moreles said. His office tries to help with such services as orientation, securing birth certificates from Puerto Rico for identification, and finding housing, and has even arranged for burial back on the Island when families wanted it.

Commenting on prejudice facing Puerto Ricans here, the 27-year-old Moreles remarked: "I foresee a change of attitude, a growing awareness that we have to live together, that Puerto Ricans have a great deal to contribute. People are showing an increasing willingness to work with Puerto Ricans to solve the problems that exist."

Photobriefs: 1



— Milo

DOMINICK DE PAOLA

The letter from America contained a $5 bill, a Village address, and an invitation for Dominick DePaola to join his brother. He handed them to an immigration officer when he got off the boat from Italy.

Reunited with his older brother, 16-year-old Dominick was given a little lecture. "We work hard in this country," Leonard told him. "At 1 o'clock tomorrow morning you help me deliver my ice; next week you'll be given two streets of your own to work and if you lose any customers, back to the old country you go."

Dominick, now 62, didn't lose any customers, is still in the ice business on West 10th Street, almost a half century later. He's served in both wars, made one return trip to Italy. These days his biggest job is finding help.

"Nobody wants such heavy work anymore," he says.

MIMEOGRAPHING

Miriam Lancaster

Hotel Vanderbilt MU 3-4000
Evenings
118 Waverly Place GR 5-1745



— Gene Dauber

Several score Village mothers, led by Mrs. Ernst Reichl (above, center) and her 8-year-old daughter Ruth, went from door to door last night soliciting donations for the Mother's March on Polio. With Mrs. Reichl and Ruth in the picture above is Mrs. B. G. Bechhoefer.

American Way of Life May Become a Cult, Author Says

By excluding the study of religion in their curricula, the public schools run the risk of making a cult out of "the American way of life," Dr. Will Herberg warned a Village audience Sunday.

It was not possible to teach "no religion," he said, and therefore the schools tend to become "an indoctrination-factory in a secular kind of religion which says that all problems can be dealt with without reference to God.

"When a way of life which is the design of human minds becomes a religion, this is idolatry," the nationally-known author sociologist, and lecturer declared at Judson Memorial Church.

Dr. Herberg advocated a greatly expanded system of released-time instruction calling for an hour of religious study every school day in nearby churches and synagogues. (A 1948 Supreme Court decision makes it illegal to teach religion on public-school premises). Under his suggested system, he explained, the schools would be conducted by the churches in cooperation with local officials.

'Racial Bias On the Decline' —NAACP Head

An optimistic report on the continuing battle against racial prejudice was presented by an official of the National Association for the Advancement of Colored People in the Village Monday.



"We have won some very great victories and if progress in the netx 10 years is as fast and far-reaching as in the past ten, the grosser forms of discrimination will be eliminated," said Roy Wilkins, executive secretary of the NAACP.

Addressing the Parent-Teachers Association of the Little Red Schoolhouse, Wilkins promised that the NAACP, with which he has worked for 25 years, would challenge in court any legislation passed by Southern states that was in defiance of the recent Supreme Court decision on school integration.

Although the progress of integration had not been sensational, Wilkins declared, "the process itself will generate compliance.

HEAR & MEET



India's Great Spiritual Teacher, Dr. S. R. Mandal, Hindu Mystic, Psychic, Astrologer, Author, Counselor. Free Lecture and Message Meetings: Sat., Sun., Tue., & Thur. 8 P.M. Also Sun. at 5:15 & Wed. 2 P.M.

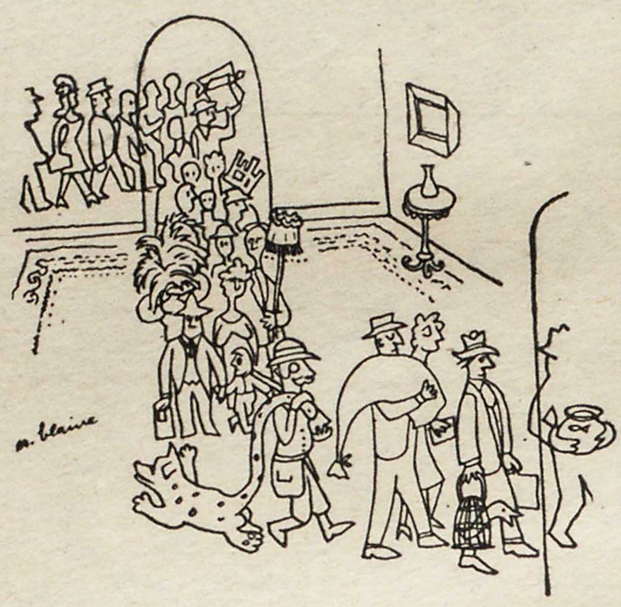
At Studio 703, Steinway Hall
113 West 57th St., Manhattan
IN 3-5827

the village square

by John Wilcock

Roommates may come and roommates may go but so far as the landlord at 12 Gay Street is concerned, Arthur Thebado, 27, goes on forever.

It's almost five years since Art, a publicity man, first rented the six-room duplex. In that time 31 roommates have passed through the premises. "It's gotten to the stage that if I meet a pleasant sort of Joe at a party, I take his name and address for when the next vacancy comes up," Thebado says.



Eighteen of his peripatetic partners have left to get married, one went into publishing in Minneapolis, one's in San Francisco with the Bank of America, two wanted single rooms, two others wanted to write (and said they couldn't get anything done because of the continuing party atmosphere), and one went to Dublin to try and crash the Abbey Theater.

"But he didn't quite make it," Thebado recalls. "He's working with an off-Abbey group and teaching American accents to Irish actors instead."

As might be epected, there are occasional problems—mainly when one of the current quartet is temporarily unemployed or space has to be found to park four cars. But generally the atmosphere is one of peace and harmony, with everybody doing his own share of the housework and dishes.

This wasn't always the case at Thebado's previous Village home—a fifth-floor apartment on Perry Street from which he was evicted after dropping some ice.

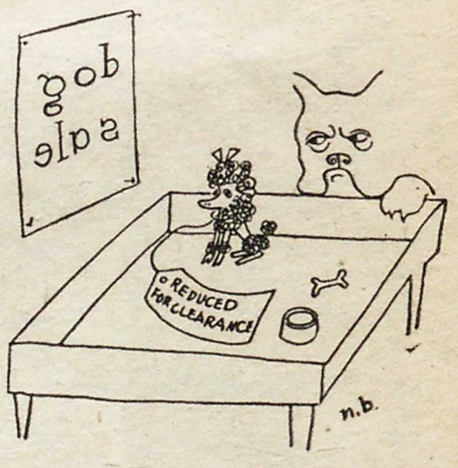
"I didn't exactly drop it," he explains. "It was in a keg and somehow it sort of got pushed off the fire escape."

Why do stores that are closed say "Open" on the door?

Bargains That Bark

It's probably just my whimsical mind, but when I saw a poster advertising "January Dog Sale," the mental picture I got was of toy poodles garlanded with gigantic "Reduced to Clear" signs.

The sale was, and still is, at Marine and Petland, a veritable fishy fairyland at 511 Sixth Avenue, which has the customary high percentage of browsing non-buyers common to most pet stores.



"There's no certain way of telling who's come to buy and who's just looking," manager Earl Schneider told me. "But I get certain clues from the expression on their faces and the way their hands are slumped deep down into their pockets."

Schneider, whose Long Island home contains a wife, four children, a dog, a rabbit, some fish, a snake, and a couple of pigeons, owns another similar store at Jackson Heights and says the only difference between his customers there and Villagers is that "in the Village everybody wants everything smaller—apartments, dogs and bird cages."

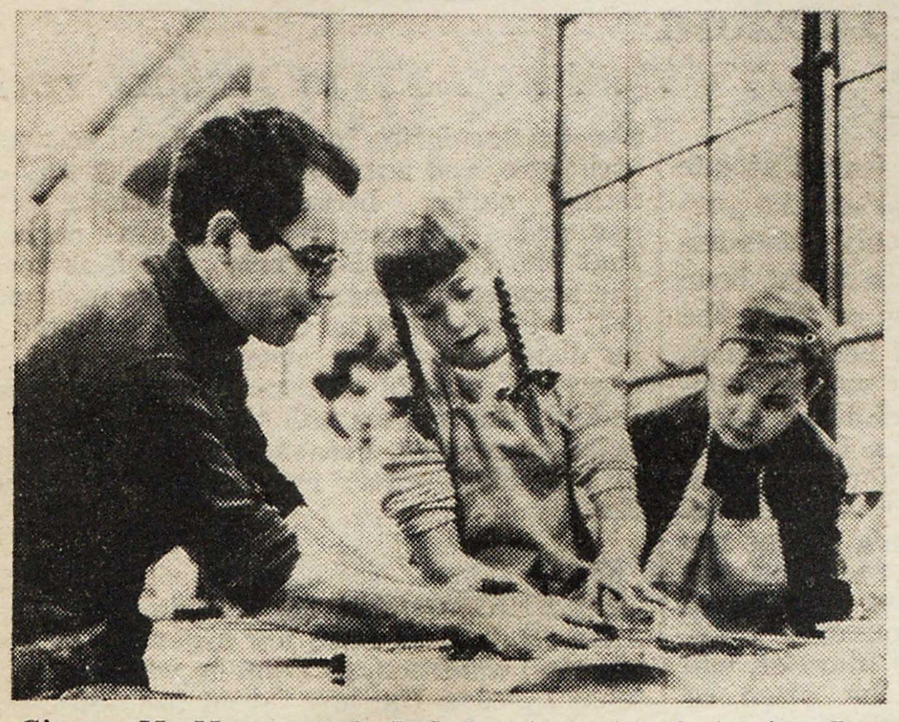
It seemed to be time to ask about the sale. "We've got cocker spaniels at $35 and some wonderful wirehairs at $55," Schneider said. "It's not a good time of the year for buyers, though."

And the signs? "No, we haven't hung price tickets round the dog's necks," he added. "A dog's entitled to a bit of dignity, after all."

Why do parents let their children answer the phone?

Nothing of Importance

Art shop along Jones Street has 14-line stanza in window which begins: "Come and spend your salary, down at Travis Gallery" . . . one of Steve Allen's men, noticing a story about "human co-ordinator" Inez Giglio in this column, booked her for the "Tonight" show this Friday . . . bearded Maurice, who sells magazines in Village bars, says he used to have the largest collection of ties in New York, but "since I grew this beard I've worn the same one for seven years and nobody notices" . . . green noodles (spinach base), pink noodles, (tomato base), and the routine yellow ones are served in the 68 Restaurant at 59 Fifth Avenue . . . there are 118 steps in the Washington Square Arch, but the public has never been allowed to climb them.



Ginger MacManus and Pud Flanagan (he's the boy) visited Greenwich House Pottery on Sunday to watch instructor James Crumrine demonstrate the art of ceramics for the benefit of several million viewers on the CBS-TV show "Let's Take A Trip."

Grace Church
Where Broadway Turns at Tenth
LOUIS W. PITT, D.D., S.T.D., Rector

SUNDAY: 8 A. M., Holy Communion
9:15 A.M., Family Service for Parents and Children
11, Holy Communion; Sermon: Rector
Tues., and Wed., 12:30, Noon Prayers
Thurs. 12:30, Holy Communion
Fri. 12:30, Organ Recital: E. Mitchell

MIDDLE COLLEGIATE CHURCH
Second Ave. & Seventh St.
Rev. DR. ERNEST R. PALEN, Minister
will preach Sunday at 11 A.M. on "You Can Overcome Temptation"
SUNDAY SCHOOL—9:30 A.M.
WED. 8 P.M., DR. DAVID J. FANT
Gen. Sec., New York Bible Society

Come-to-Church Mission Opens in Village This Week

A six-month campaign to encourage people to go to church reaches its climax next week when two Holy Cross Fathers arrive at St. Luke's Chapel, 485 Hudson Street, to conduct a week-long teaching mission.

One of the priests, Father Herbert Bicknell, is flying up from Florida, where he has been conducting a similar mission. At St. Luke's next Sunday he will be joined by Father William Turkington. Together they will open the mission after evening service.

The Reverend Paul C. Weed, vicar of St. Luke's, told the *Voice*: "There will be three mission services each day, two for children and one in the evening for adults, at which there will be a short sermon, hymns, and a question-and-answer period.

"Since last fall all services at the chapel have included a prayer asking for God's blessing on the mission, and in the past few weeks our parishioners and friends have distributed 15,000 flyers throughout the parish announcing the mission."

PEOPLE

After spending so much time doing research at the Metropolitan Museum that "it's a wonder they didn't start charging me board," archaeology professor **Casper Kraemer**, 61, of **Washington Place**, began his 26-week TV series "Yesterday's Worlds," over CBS last Saturday. A Villager since the early 30's, Dr. Kraemer taught music, geology, and English before becoming head of NYU's archaeology department. "I'm too lazy to be a digging archaeologist and regard myself essentially as a reporter," he told the *Voice*. "In the TV series I hope to tell people what is going on in the field and explain what it's all about."



First woman ever to head a New York Democratic club, **Barbara Youncker**, 34, of **West 13th Street**, was elected president of the Samuel J. Tilden Club last week. An evening-newspaper copy-reader, MissYouncker, who has long been active in American Newspaper Guild activities, entered politics by working actively for Judge Ferdinand Pecora in 1950. "One of the first tasks the club will complete in my term of office is a directory of this neighborhood."



St. Mark's in the Bouwerie
2nd Ave. & 10 St. R. E. McEvoy, Rector

SUN.: 8 A.M., Holy Communion
9:30, Family Eucharist and Classes
11, Holy Communion; Sermon: Rector
THURS.: 8 A.M., Holy Communion

First Presbyterian Church
Fifth Avenue, 11th and 12th Streets
Ministers
REV. JOHN O. MELLIN
REV. JOHN B. MACNAB
SUNDAY, FEBRUARY 5th
9:45 A.M.—Upper Church School
10:45 A.M.—Lower Church School
11 A.M.—COMMUNION SERVICE
MR. MELLIN
8 P.M.—MR. MACNAB

THIS SUNDAY THIS SUNDAY

MISSION
by
The Holy Cross Fathers

Christian Worship
Christian Teaching
Christian Living

LIFE WITH CHRIST IN GOD

Sunday, Feb. 5 — Sunday, Feb. 12
Every Night Except Saturday
8 P. M.

St. Luke's Chapel

Hudson and Grove Streets

Come and Pray. Come and Question. Come and Learn.

5c

the village Voice

a weekly newspaper designed to be read

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Subscription price $2 a year in the United States and its possessions.

The Press of Freedom

THE REAL REVOLUTION . . . . . BY NICCOLO TUCCI

WITH everyone alone in his fear of atomic radiation (and indeed alone we are, no government can guarantee that only Communists or only anti-Communists will get bone cancer from atomic radiation or that the children of their children will become monsters because they themselves walked inadvertantly through atomic radiation) there just will be no such thing as a Communist Party. No one will care whether the economic goods of the world are distributed according to justice or not as long as the uneconomic ungoods of atomic radiation can be distributed so freely and so far beyond all party limits or national boundary lines. Anyone, even the stubbornnest Marxist, will take poverty or slavery in the place of atomic radiation. All other questions may be settled later; the first and only one right now is the avoidance of such medicines as atomic radiation to cure such ills as economic injustice. Governments of course cannot teach this kind of wisdom, cannot be expected to make propaganda against the use of the bomb, because they are not made for such purposes. Governments are there to govern, not to foment revolutions. But it is a fact that this great revolutionary discovery, atomic power, is bound to bring about a revolution in our social and economic structure, and not along the lines of any existing party, because everything has changed. But one thing remains certain: that the Communist Party, which is today the strongest human compact, the most perfect will-machine in existence, is bound to be disintegrated by even the slightest increase of atomic awareness in the masses. Indeed, the masses will themselves cease to exist as masses, because this is a question of individual safety and not of class injustice.

TO RELINQUISH my will to a leader, I must first of all have my organism in good physical condition, so I can do with my mind what I please. But any threat to my physical condition of so vast and mysterious a nature as that of atomic radiation kills my interest in any mass movement and makes it impossible for any party leader to persuade me that I must give up my freedom in order that my descendants may live a better life —i.e., when I know that my descendants will either not exist at all or be real freaks of nature. I can only escape on two legs, not on two million legs. Mass panic means sure death while individual fear makes for survival.

letters to the editor

Mr. Crowther's Week

Dear Sir:

John Wilcock's recent reference in The Village Square to the special weeks designated by the United States Chamber of Commerce reminds me that when I was vice-president of the Oklahoma Advertising Club, back in 1918, we used to get requests to endorse almost every week in the year. Once I looked through their schedule and remarked: "The only week I can see vacant is the second week in June of 1945. I'd like to reserve it for Mind-Your-Own-Damn-Business Week."

Well, 27 years passed and one day I got a call from *Printer's Ink* saying that my week was coming up and what was I going to do about it? The second week in June of 1945 was therefore celebrated as Maurice L. Crowther's Mind-Your-Own-Damn-Business Week.

I'm still getting occasional letters about it; maybe it should be celebrated annually.

—Maurice L. Crowther
Washington Square

Welcome News

Dear Sir:

To all those citizens who have resented the time-consuming process of registering anew each year in order to vote, the announcement by Mayor Wagner on January 13 that Permanent Personal Registration would become an accomplished fact in New York City by 1957, came as a welcome bit of news.

But this reform, already adopted by 41 other states, came only as the result of 15 years of untiring effort on the part of the League of Women Voters, a nonpartisan organization whose goal is greater citizen participation in government.

The Washington Square branch of the league, with over a hundred members, holds a discussion meeting covering many phases of government on the last Tuesday in each month, at 2 p. m. in the New York University Faculty Clubhouse, 22 Washington Square North. Any Village women interested in better government are cordially invited to attend these meetings.

—Helen R. Hall,
Public Relations Chairman, Washington Square Branch, League of Women Voters

Reviewer Go Home

Dear Sir:

I have just picked up my copy of *The Village Voice* for January 25 and read it with my usual avidity—and what do I find? Well, several things. But this week let us concentrate on that man Hibbard James. What does he mean by saying that the soloists in the Mozart bi-centennial concert by the David Randolph Masterwork Chorus "were scarcely above the level of the small-town church choir"? (Did he ever hear a small-town church choir?)

What kind of blood does he want for his money? Or should I say, his free press tickets? Those singers may not have reached the heights of perfection, it is true, but even the Metropolitan has been known to put on a less-than-perfect performance of "The Magic Flute," and the "Requiem" has often fared not too well. David Randolph and his group do not pretend to compete with La Scala or our own Met, I'm sure.

Tell that young (?) man to stick to his knitting, whatever that is, or at least to stay away from music when he is still carrying around his morning hangover.

—Mabel Harron
West 69th Street

We Goofed

Dear Sir:

We have read with interest your review, by Dachine Rainer in the issue of January 25, of Donald Keene's "Anthology of Japanese Literature." We are glad you liked the book. We would suggest one trifling correction: "Anthology of Japanese Literature" was not published by Harcourt Brace but by Grove Press!

—Barney Rosset
Grove Press



—Henry Markowitz

A Kindness

Dear Sir:

Mr. Norman Mailer, out of the kindness of his bitter heart, made me a present of your paper. I find I enjoy it very much.

I am not a Villager, though I have in my time lived in the suburbs of the Village, namely University Place below Gramercy Park, and Chelsea opposite that theological thing. Nevertheless, some of my best friends are Villagers.

—Luther Allen
Baltimore

Missed the Point

Dear Sir:

I suggest that all of Norman Mailer's vehement critics reread his columns; they seem to have missed the point completely.

—Beverly Jane Loo
No Address

A Shame

Dear Sir:

It's a shame that Norman Mailer is being curtailed in your paper. Without being free to express the *raw* facts of life in his exuberant way, certainly ulcers will result! Take care of him, please.

We, in the country, are reading "Deer Park" in a nice sneaky fashion—behind the *Farm Journal*.

—Ruth McCray
Glastonbury, Conn.

Hard to Forget

Dear Sir:

To Norman Mailer:

Since I read your column in the issue of J[illegible] 18 it keeps snapping bac[illegible]tever I am doing.

Finally—it's [illegible] 3.45 a. m. and I just had to write, to tell you that I have read your column five or six times over and will put it aside to come back to later. Thanks.

—William Gambini
Fresh Meadows, L. I.

The Ideal Reaction

Dear Sir:

To Norman Mailer:

What intrigues me is the distance you have traveled (from a point in innocence, many years back) for you to arrive at the position you are now in of having to cloak your precious little portion of truth in pretended insincerity, sarcasm, paradox, and id-ism.

One of the first things I get from reading you is a sense of your having been hurt and misunderstood too many times. You have been pushed by a listless and untender reading public beyond the point of polite intellectual rebuttal. Now you must use your pen like a hammer.

It is a very delicate matter, trying to build an opinion about what you are doing and whether it's worth it. One of the reasons this letter wasn't written three weeks ago is that I was afraid of responding too immediately. I wanted to be relatively sure, first, what parts of what you said you didn't (and couldn't possibly) believe yourself and what parts you did. It is, of course, intellectually and otherwise unsafe to take all of what you say at face value. Half of what you say is pure pointless talk (of course you know this) and not all of the half of you that remains is valid or worth holding. The task of understanding you was made even more arduous by the snobbish attitude you felt compelled to assume.

Now, it is not easy to assume snobbery if it did not grow up with you (I guess you are finding this out). I am half-sure (total surety about anything being detrimental to awareness) that you consciously and conscientiously assume snobbery in order to more effectively convey to your readers that small nugget of sincerity you have hidden somewhere in your words. Snobbery (as you know) isn't always offensive or oppressive; it has its uses, and it is possible, in certain situations, to accept it. Ortega wrote "Revolt of the Masses" and a lot of sensitive people didn't call him a bastard for it. You would have people think that you would be willing to unwrite Ortega's book and call it "The Masses are Revolting," but privately I think you have, still, even in your battered state, some feeling for them. If you

Continued on page 5

the lively arts

by Gilbert Seldes

THERE are people to whom the thought of a mid-winter vacation has all the sinfulness of Paris-after-midnight in the mind of a Victorian spinster. Like most strong moral prejudices, this rises from envy, a sin of which, in this respect, I am incapable, since (as it must by now be clear in spite of the unusual turgidity of my style) I am going away for a holiday. (It is the sense of sin that has interfered with my limpid style.)

So if you see this in print you may assume that I am in Montego Bay, which is in the British West Indies, island of Jamaica. We world travelers say "Montego" in order to escape the eternal jest in New York City when we say Jamaica. The waters around there are a trace warm for my Cape Coddish taste, but on Monday nights in front of the Half Moon Hotel, a performance takes place which is the equivalent in dance and pantomime of hearing a Calypso song being created.

Let's have a revolution . . .

IT CELEBRATES a legendary hero and it recreates masks and gestures apparently as old as time and as young as the children who run after and imitate the players—like the two lads in last year's beautiful musical, "House of Flowers." And I've been told that while it's authentic it has been prettied up for tourists, so it's possible I may be more critical this time and the good food and the drinks and the sands will not seduce me again. If so, I'll be the first to tell you.

But the purpose of this advance report is to protest—there it goes again—against the ritual of vacation which has been imposed on us by (a) the mad dogs of capitalism or (b) the all-powerful labor unions or (3) the no-good city slickers or (4) the tyranny of the machine. (Choose two.)

. . . on the issue . . .

WE ALL take or get vacations in summer. When I was a child I had three months out of school and regularly came to New York for most of August. It was cooler where I came from. Out in Oregon and down in Alabama they get vacations when we get them up here. Actually we suffer most. Up here, the natural time, the time of need for vacations, is when your vitality begins to go down—between January 15 and March 1. (One lives through half of January on the impetus—the joy or fury—of the holidays.)

. . . of vacations

I AM among the fortunate ones who get away. I think only of my less fortunate brethren and of the meek fashion in which they take whatever in the way of holidays is doled out to them. They think they can do nothing about it. They can.

"This country, with its institutions, belongs to the people who inhabit it!" These are the words of Abraham Lincoln. In his time there was no such institution as the two-three-week vacation with pay. Now there is. And it is a cultural institution of the first order; so if we do not like it —this continues what Lincoln said—we can exercise our Constitutional right to change it or our revolutionary right to destroy it.

Let's start by changing it. Two weeks in February, one week in August, for everybody.

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Letters to the Editor

Continued from page 4

didn't, I don't think you'd be writing. A lot of good writing comes from being impatient with humanity, but I don't think it is possible for any good writing to come from being heartlessly cruel to it.

The quickest first feeling to have after reading your column is: Mailer has become a tiger; he claws now and shows fierce naked teeth. If you feel more slowly however you understand that the tiger isn't real. It is a desperate (and even somewhat pathetic) device of yours enabling you to move from the defensive to the offensive, and to violently say quiet things that have taken you (most probably) much suffering and anguish to learn.

It is, admittedly, hard at times to ignore the audacious, megalomaniacal, and generally unpretty mask you usually insist on wearing and objectively attempt to evaluate and understand the man behind it. (I have a suspicion that the man behind the mask is basically an abnormally tender and sensitive person; it's too bad the world isn't nicer to sensitive people.)

It is very easy, I suppose, to hate you. My own initial reaction was to sympathize with you. And I guess the ideal reaction (for you) is to have people attempt quite simply to understand. I don't suppose, however, that the majority of them will take the time to do this so I guess I am back where I started from, sympathizing with you.

—Robert A. Perlongo
West 12th Street

Work Is Needed

Dear Sir:

Observations in the Metre of Tamburlaine on the Norman Mailer Turbulence and Its Relations: with the Presence of Byron, Dostoievsky, Bodenheim, and Everyone.

—But Norman Mailer's turbulence is still
The deep, deep turbulence a man can have—
Compelled to see himself: a moving world,
Impinging, hitting, charming—at one time,
The selfsame moment, by the selfsame mind.
Complacency at least is fought by him
Who asks what flesh can do to formal thought—
And keeps on asking, in the smoke and sun.

Continued on page 11

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QUICKLY



a column for slow readers

by NORMAN MAILER

This week the first half of Quickly has been considerately supplied by Kenneth J. Schmidt of the Village, who has written what I believe is a most amusing parody of my second column. So let us go into:

BURP



a column for people who can read

by NORMAL FAILURE

A WARNING: The column this week is easy. I wrote it slowly because that's the way I think. If you don't have a strong stomach and a weak mind I suggest you pass me by. But if you do concentrate on this, please have the decency not to pass it along. Bear in mind the pursuit of happiness and let it go at that.

THOUGHT

Like when you see someone on the subway with a shoe on his ear. You think: "How strange, the shoe-strings aren't tied." You tell the stranger and he ties the shoe-strings. Your original thought spurred the stranger to action. This can be called communication.

LIES

Like when I write something and expect people not to believe it. (Even though it's true they shouldn't believe it, because when I wrote it I thought it was a lie). This is my favorite type of communication. One where truth and un-truth are indistinguishable.

POWER

Like when I write a truly great book and feel like a crumb because the only ones who can read it are people. Why do I write? Because I want to influence a great number of people in a relatively short time. Social communication. Ugh! What I wouldn't give for one really smart monkey. I'll bet he could grasp my awkward, half-formed, or even totally inarticulate opinions. Just one smart ape would sense what I am really thinking. This can be called tele-communication.

OBSCENITY

Like when you're at a gay party in a cozy Village apartment and the hostess asks do you find it "stuffy"? You want to communicate freely, soul to soul, as it were, and bounce a few four-lettered words off her low-slung brow. Instead you say politely: "Gosh no, it's delightful. Like one huge armpit." This is called tactful communication.

With this worthless epistle come to a close, I promise next week to offer some diversion. Perhaps even an eructation or two. If I say so myself, I am rather good at that.

Thank you, Kenneth. You're a friendly sort.
Now, to pick up my column again:

LIVING ROOM TALK—for very slow readers

When a columnist with his ever-sensitive teeth on the public pulse begins to realize he is just a touch don't you know disliked, why then if he is really a columnist and has his eye on the main chance, he sits down and writes a column about his family, preferably about his children.

Since the situation may conceivably apply to your most Humble Hostile Servant, m'self, I am obliged to take the side of prudence, and so present the following sentimental dialogue between my tough two-fisted little daughter Susan, age 6, and your beloved Narcissist.

(SCENE: Living room at the Norman Mailers. Susan is, as always, watching television. I hover in the background, reading a copy of the Voice. *As is my habit, I read from bottom to top. The tension mounts.)*

"Susie," I say inquiringly, "why do people go to war?"

"Because, Daddy-O," she pipes at me, *"they get tired of staying at home."*

At this point my daughter furrowed her brow, as if to declare cease to all the retcheries of man, and in her child-like voice which has the cold thrumming tones of the hippest hipster on the psychopath side, she said: "And while we're at it, you were most uncool to point out so cruel to the paying gentry about how they are mentally nopotent and under-ushered in their pleasures."

"Yes," I said sadly, "no one forgives you for reminding them of that."

"Illimate horror, indeed they don't." And in the tones of sternest grandmotherly scorn, she lashed me with: "Man, play it cool with those squares in the Village, because they are most unhip" — and here Susan came out of her murderous gloom, and with the brightest tinkling merry old child's laugh, she repeated: "Because they are most unhip, and you, *mon chou,* was a pint over on the uncool side."

SO—NEXT WEEK—FOLLOWING HIS DAUGHTER'S ADVICE, THE VILLAGE VILLAIN WILL BE BACK WITH A FEW COOL INSULTS, AND A COLUMN OR TWO FROM HIS LATEST TOME: "THE NIHILISTIC IDEALISM OF A DIALECTICAL EXISTENTIALIST." AND IF HE IS IN THE MOOD, HE WILL DEMONSTRATE, CONTRARY TO HERR DOKTOR KENNETH J. SCHMIDT, THAT LIES AND TRUTH ARE PERHAPS IMPOSSIBLE TO SEPARATE, AFTER ALL, AND THEREFORE MUST BE CONSIDERED PROVISIONALLY, IN THE WORLD OF EVENTS, AS BEING THE SAME THING.



GRETA GARBO and ROBERT TAYLOR in a scene from "Camille," coming this week to the Fifth Avenue Cinema.

THE BIG KNIFE

Rarely have I been as morbidly fascinated by anything on the screen as by "The Big Knife," which is one of those suicidal-type movies that certain Men of Guilt somehow can't stop making from time to time. If I had to put it all into one word, I think the word would have to be *fantastic*, right down the line from Jack Palance's huge soft indecipherable "hero"—as a friend of mine used to say, it's like trying to pick up water with your fingers—to Rod Steiger's white-wigged power-play as the Monstrously Evil Head of the Studio: Lee J. Cobb with all the stops out. Oh yes, the plot. Movie star Palance wants to go straight, at the Phoenix or something. Head of studio won't let him, blackjacks him instead—through blackmail and worse—into signing a ten-year contract at X million dollars a year. Palance loses his wife (Ida Lupino), sleeps with his friend's wife (Jean Hagen), nearly assists in the murder of a troublesome chippy (Shelley Winters), and finally ends it all in the bathtub.

On the plus side are the performances of the three aforementioned ladies, especially the latter two, and the portrait-to-end-all-portraits by Wendell Corey of a studio yes-man with absolutely no illusions and no values whatsoever, apart from those of self-preservation. See the picture for this alone, and for much else that will, I trust, stand the hair up on your head.

J. T.

Rages and Outrages

By Archer Winsten

NEW YORK POST, MONDAY, JANUARY 30, 1956 34

Choose Your Weapons

The train of thought was first inspired by seeing a violent criticism of "Marty." There does not exist a movie that cannot find somewhere a detractor willing and able to cite reasons. In the case of "Marty," which has now won prizes all over the world and popularity from critic and cretin alike, the objection was a flare-up of the "little people" phobia.

From time to time great-hearted folk have been moved to refer in kindly fashion to "the little people." As everyone knows, these are not necessarily folk of small stature. They are people of the masses who have not become famous as killers, union leaders or fighters. They are anonymous, neither spectacularly poor nor decently well-to-do. They are doubtless the backbone of the nation, but if one of them becomes recognized as such, he is no longer "little." Money, fame, talent, and tangible achievement are vital disqualifying attributes.

Individuals who are really "little people" never know they are being called that. They happen [illegible] know they're as big as [illegible] falsifying their lives with [illegible] implic[illegible] line[illegible] [illegible] what he [illegible] doing.

In criticism, as in fiction, surprise and the unexpected are cornerstones of success. In fiction the author works with life, a murderer, and a corpse. The movie critic, professional or amateur, works within narrower limits. He must find life in an ostensibly dead movie, or gross error in one the public loved. That way he proves himself sharper and shines a new light on objects oft seen before but never so clearly. That is, unless he is a charlatan. Now admit it, that's something you yourself never imagined. Why would a charlatan become a critic? There are much richer fields in which to practice subterfuge. He would have had to be a second-rate, somewhat stupid charlatan in the first place, would he not have?

What new weekly Greenwich Village paper do you refrain from mentioning as the source of your inspiration, Mr. Winsten?

PROSCENIUM PRODUCTIONS QUITS CHERRY LANE THEATRE

Proscenium Productions last week relinquished its lease on the Cherry Lane Theatre after two seasons and five productions.

Director Warren Enters says that the group will stay in operation. "We have some new scripts in which we have confidence," he told the *Voice*. "If we open again in the summer or fall, and I think we shall, it will probably be at another theatre—quite possibly uptown."

Series of Movies At New School

A series of feature films based on short stories, novels, plays, and operas, will be presented in a 15-week course beginning at the New School a week from Friday, at 8.15 p. m. Conducted by Arthur Knight, film critic for the *Saturday Review*, the course—The Film and Its Related Arts—has been designed to investigate the nature of the film through comparisons with older art-forms.

The course is the third to be offered at the New School by the Cinema 16 Film Center. Organized a year ago, the center operates under the joint direction of Mr. Knight and of Amos Vogel, executive secretary of Cinema 16. The feature film for the first session will be John Ford's "How Green Was My Valley."

at the movies

ART

DANCE LITTLE LADY (all week) Wed, Thurs: 1.10, 4.10, 7.15, 10.15. Fri, Sat: 2.25, 5.20, 8.20, 11.20. Sun-Tue: Same as Wed, Thurs.	A ballet movie with Mai Zetterling and the Sadler's Wells Company.
THE RED INN, 1954 (all week) Wed, Thurs: 2.45, 5.45, 8.45. Fri, Sat: 1, 3.50, 6.50, 9.50. Sun-Tue: Same as Wed, Thurs.	Fernandel as an innkeeper who makes you laugh by earnestly and efficiently robbing and murdering his guests.

CLUB CINEMA

ANNAPURNA, 1952 (Saturday only) 8.30, 10.	Maurice Herzog and company climb Annapurna, in purplish Technicolor, get frostbite, and come down flat on their backs.

EIGHTH STREET

HIS EXCELLENCY (Wed-Tue) Wed, Thurs: 1.05, 4, 7, 10.05. Fri, Sat: 2.25, 5.25, 8.20, 11.25. Sun-Tue: Same as Wed, Thurs.	American premiere of a British political satire with Cecil Parker and Eric Portman.
FUSS OVER FEATHERS (Wed-Tue) Wed, Thurs: 2.35, 5.35, 8.40 Fri, Sat: 1.05, 4, 7, 10.05 Sun-Tue: Same as Wed, Thurs.	Pastoral English community declares Punch-type war on U. S. Air Force.

FIFTH AVENUE CINEMA

MAEDCHEN IN UNIFORM, 1931 (Wed) 2.15, 5.30, 8.45.	Prussian discipline in a girl's boarding school. A great film out of pre-Hitler Germany.
THE COUNTY HOSPITAL, 1935 (Wed) 2, 5.15, 8.30.	Laurel and Hardy.
THE PRIVATE LIFE OF HENRY VIII, 1933 (Wed) 3.40, 6.55, 10.10.	You know, Charles Laughton. A classic of wit and grace in movie-making. The fine cast, under Alexander Korda, includes Merle Oberon, Robert Donat, Elsa Lanchester, Wendy Barrie, Binnie Barnes.
CAMILLE, 1936 (Thurs-Tue) Thurs, Fri: 2.40, 6.20, 10. Sat: 3.40, 7.20, 11. Sun-Tue: Same as Thurs, Fri.	A sloppy, sentimental, and absolutely thrilling movie with Greta Garbo teaching the torches to burn bright.
A WOMAN'S FACE, 1941 (Thurs-Tue) Thurs, Fri: 4.30, 8.10. Sat: 2, 5.30, 9.10. Sun-Tue: Same as Thurs, Fri.	Lush and gripping psychological movie brilliantly acted by Joan Crawford, Conrad Veidt, Melvin Douglas, Albert Basserman, and others of the sort all down the line. Scar-faced Joan unwarps when Melvin Douglas gives her back her beautiful face. Both pictures on this marvelous double bill were directed by George Cukor.

GRAMERCY

MARTY (Wed-Tues) Wed-Fri: 12, 2, 4, 6, 8, 10. Sat: 12.40, 2.40, 4.40, 6.40, 8.40, 10.50. Sun-Tue: Same as Wed-Fri.	Either the best or the most aggravating movie of 1955, depending on your viewpoint. With Ernest Borgnine and Betsy Blair.

GREENWICH

REBEL WITHOUT A CAUSE (Wed-Sat) Wed, Thurs: 2.45, 6.25, 10.05. Fri, Sat: 3.10, 7.10, 10.55.	A serious effort to probe the causes of delinquency. James Dean once again showing a promise unfortunately never to be fulfilled.
SIMBA (Wed-Sat) Wed, Thurs: 1.10, 4.50, 8.25. Fri, Sat: 1.25, 5.30, 9.15.	A real sleeper, exciting to watch. The Mau Mau problem seen in the round.
OTHELLO (Sun-Tues) 1, 4.05, 7.10, 10.20.	Three parts Orson Welles, one part Shakespeare, and all in all something of a tidal wave. See it.
THE BEACHCOMBER (Sun-Tue) 2.45, 5.50, 8.55.	Robert Newton in a remake of the old Laughton movie.

LOEW'S SHERIDAN

MAN WITH A GUN (Wed-Sun) Wed, Thurs: 12.05, 3.30, 7, 10.35. Fri, Sat: 1.50, 5.20, 8.40, 12.10. Sun: Same as Wed, Thurs.	Psychological Western with Robert Mitchum. Some interesting moments.
THE BIG KNIFE (Wed-Sun) Wed, Thurs: 1.35, 5.05, 8.40. Fri, Sat: 12, 3.25, 6.50, 10.20. Sun: Same as Wed, Thurs.	See brief review this page.
THE UNCONQUERED, 1947 (Mon, Tues) 1.35, 5.35, 9.35	Gary Cooper plunges into the last frontier with blazing guns and an irresistible right cross. Mountains, color, Indians, renegades, and Paulette Goddard.
THE TURNING POINT, 1946 (Mon, Tues) 12.05, 4.05, 8.05	William Holden and Alexis Smith give the rackets a beating as newspapermen with ideals. A hot, fast melodrama with intelligent direction and brilliant documentary-style photography.

TERRACE

THE GOLDEN COACH, 1954 (Wed) 12.30, 3.50, 7.05, 10.25.	Charming stuff in the style of the Comedia dell'Arte, with Anna Magnani.
THE DETECTIVE, 1954 (Wed) 11, 2.20, 5.30, 8.50.	A brilliant English picture based on G. K. Chesterton's "Father Brown" stories. With Alec Guiness, Joan Greenwood, and a generally superlative cast.
QUEEN BEE (Thurs-Sat) 12.30, 3.50, 7.05, 10.20.	Routine Joan Crawford problem drama, which means it's very interesting. The men are Barry Sullivan and John Ireland.
THREE STRIPES IN THE SUN (Thurs-Sat) 11, 2.10, 5.25, 8.45.	Aldo Ray goes to Korea and adopts an orphanage. Filmed in Japan.
THE APACHE Schedule not available.	Good semi-miscegenestic Indian movie, with Burt Lancaster and Jean Peters.
NEW YORK CONFIDENTIAL (Sun-Mon) Schedule not available.	What city?
KEYS OF THE KINGDOM, 1944 (Tue) Schedule not available.	Gregory Peck and Thomas Mitchell competing for pagan Chinese souls. Pretty good.
ON THE RIVIERA, 1951 (Tue) Schedule not available.	Medium Danny Kaye.

WAVERLY

QUEEN BEE (Wed) 12.30, 3.45, 7, 10.10.	See capsule comment for the Terrace.
THREE STRIPES IN THE SUN (Wed) 2.10, 5.25, 8.40.	See capsule comment for the Terrace.
REBEL WITHOUT A CAUSE (Thurs-Sat) Thurs: 12.30, 2.50, 5.15, 7.35, 10. Fri, Sat: 1.30, 3.50, 6.15, 8.35, 11.	See capsule comment for the Greenwich
THE SQUARE JUNGLE (Sun, Mon) 1.15, 4.15, 7.15, 10.10.	A prize-fighting movie in the pattern of "Champion," only with Tony Curtis. Better than it sounds.
THE SPOILERS (Sun, Mon) 12, 2.50, 5.50, 8.50.	Fourth or fifth version of this old Rex Beach standby. Wine, women, and fisticuffs in gold-rush Alaska.
KISMET (Tue) 12, 3.15, 6.35, 10.	Big Hollywood musical from a big Broadway musical. Howard Keel is the man in the harem.
IT'S A DOG'S LIFE 1.50, 5.10, 8.35.	"Bar sinister" (Richard Harding Davis) put on celluloid. See it yourself, before you take the children.

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also
"Altogether disarming," —New York Times
"FUSS OVER FEATHERS"
in Technicolor with
JOHN GREGSON MURIEL PAVLOW

THE PERRY COMMITTEE

A play by Harry Wagstaff Gribble, at Originals Only.

Last week at the Originals Only Playhouse (a charming innovation in intimate theatre—you can smoke and drink coffee while watching the play) this reviewer lit a Kent, leaned back, and whoops, the curtain went up on Harry Wagstaff Gribble's play, "The Perry Committee."

This reviewer was then assaulted by a relentless and unending spew of talk, not to be confused with dramatic dialogue, that dealt untidily with such heroic subjects as marriage, religion, mythology, Michelangelo, babies, Praxiteles, homosexuality, alcoholics, and so forth.

The Plot

About the plot: A young man named Perry has undertaken the quaint if rather mammoth task of reproducing parts of the Michelangelo Sistine Chapel paintings on the ceiling of his home. He also paints in the blemishes; and he is aided in these mysterious goings-on by three emotionally sinister individuals who call themselves the Perry Committee. The first is an alcoholic married to a woman he refers to as a spider; the second, a doctor who makes outlandish references to hysterectomies and to dates with young ladies in the underbrush; this medico complains that his ex-wife bit him on the nose and his term for her is Fighting Fish. The third is a loose-talking nurse who also had an irregular ex-spouse, whom she did not refer to by any special nasty name. Oh well, he was probably just a plain old ordinary bum.

Add to this an erotic poem that changed more hands, but certainly less interesting ones, than Oscar Wilde's letter to Lord Alfred Douglas; a series of irritatingly vulgar references to male sexual organs; some fairly standard comments on the problem of homosexuality; and a Swedish maid.

Perry, who is the homosexual in this play, showed up at the end of the last act in an offstage bedroom, where he was recovering

Continued on page 10

at the theatre

ACTOR'S PLAYHOUSE

HE WHO GETS SLAPPED
8.40 except Mon.
The great Andreyev play in a performance just satisfactory enough to make it well worth seeing.

DOWN IN THE VALLEY
8.40 Mon & Sat midnight only.
The Kurt Weill folk-musical.

CARL FISCHER HALL

THEODORE
8.30 Saturdays.
A one-man exercise in the macabre. To be reviewed.

CIRCLE IN THE SQUARE

THE CRADLE SONG
8.40 except Mon; 2.40 mat. Sun.
Lola d'Annunzio starring in a bland but moving comedy about a group of nuns who inherit a baby.

CLEFF THEATRE

RUSTIC CHIVALRY
BARON-ALMOST
8.40 Saturday.
With Muriel Rahn.

DAVENPORT

A FLORENTINE TRAGEDY
SALOME
8.30.
Two plays by Oscar Wilde, opening tomorrow. To be reviewed.

FOURTH STREET

UNCLE VANYA
8.40 except Mon; 2.40 mat Sat, Sun.
The Chekhov tragic-comedy, with Franchot Tone. To be reviewed next week.

GREENWICH MEWS

TROUBLE IN MIND
8.40 Tue-Thurs; 2.45 mat Sun.
Race prejudice examined with refreshing wit, yet too much insistence. Run extended through February 19.

JAN HUS AUDITORIUM

A MIDSUMMER NIGHT'S DREAM
8.30 except Mon; 2.30 mat Sat, Sun.
The Shakespearewrights in a fairly heavy-handed production — and partial re-write—of the Bard's fantasy.

OPEN STAGE

THE PRIVATE LIFE OF THE MASTER RACE
8.30 Wed-Sun.
An English adaptation by Eric Bentley of the anti-Nazi play by Bert Brecht. See review by Gerald Walker this page.

ORIGINALS ONLY

THE PERRY COMMITTEE
8.40 Thurs-Sun; 5.30 tea-time mat Sat.
A play by Harry Wagstaff Gribble, in a staged reading, with Philip Pine. See review above by Millicent Brower.

PHOENIX

SIX CHARACTERS IN SEARCH OF AN AUTHOR
8.30 except Mon; 2.30 mat Sat, Sun.
The Pirandello masterpiece in a production masterfully directed by Tyrone Guthrie. Run extended through Sunday.

PRESIDENT

THIRD PERSON
8.40 except Mon; 2.40 mat Sat, Sun.
Another play about homosexuality-round about. With Louise Allbritton.

PROVINCETOWN

YEOMAN OF THE GUARD
8.45 Thurs-Sun; 2.40 mat Sat.
G & S in repertory.

ROYAL

LA FLAMME
8.30 Wed-Sun.
A cliche masquerading as a play.

SECOND AVENUE

THE WEDDING MARCH
8.30 Mon-Sun; 2.30 mat Sat, Sun.
Squelched sobs, moist eyes, and a few bits of realistic acting.

SHAKESPEAREAN WORKSHOP

ROMEO AND JULIET
8.30 Thurs-Sat.
A company with youth, ardor, and volatility does a nice job with this great, peculiar tragedy.

STUDIO THEATRE

DANGEROUS CORNER
8.30 Fri-Sun.
The J. B. Priestley play, directed by Vivian Leopold.

THEATRE DE LYS

THE THREEPENNY OPERA
8:40 except Mon; 2.40 mat Sat, Sun.
Lotte Lenya stars as Jenny in an Americanized version of the famous, misanthropic Bert Brecht-Kurt Weill musical non-comedy.

SOMETHING NEW - SOMETHING DIFFERENT
LAST CHANCE CAFFE
PRE-THEATRE DINNERS—AFTER THEATRE SNACKS
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—David Bowen

ALAN ANSARA as a young S. A. man in pre-war Germany, taunts his fiancee **BARBARA LANE** in one of the early high points of "The Private Life of the Master Race."

THE PRIVATE LIFE OF THE MASTER RACE

The play by Bertholt Brecht, at the Open Stage (Alhambra Hall). Directed by Norma Frances.

by Gerald Walker

For *any* production to get everything there is out of the infinite variety of Betholt Brecht's anti-Nazi masterpiece, "The Private Life of the Master Race," would be a major theatrical event, perhaps verging uupon the impossible. For the Open Stage, a new off-Broadway Equity group, to even hint at the full content is achievement enough.

Sub-titled "a bitter cartoon of totalitarian life," the Brecht piece could be described more exactly as a serious revue, the component parts ranging in length from the sketch right down to the old blackout (Scene is Prison. *First Baker:* What are you in for? *Second Baker:* For refusing to put bran and potatoes in the bread. What are *you* in for? *First Baker:* Two years ago I *put* bran and potatoes in the bread. It was against the law then.) Employing a large cast and eleven separate episodes, Brecht paints a flesh-crawling cross-section of Hitler Germany (1933-'38) that, but for its exactly controlled ironic tone, might be said to rival the hallucinations of a Goya in its attitude of moral disgust. The adaptation by Eric Bentley maintains just the right intellectual distance between audience and drama to promote the desired effect of ethical horror.

The most powerful incident was the one in which Alan Ansara, an actor with great strength on stage, contributed an overwhelmingly evil performance as an S. A. man who demonstrates to a kitchenful of cowed domestics his methods of sniffing out and putting the finger on grumblers who are dissatisfied with the current state of bliss in the Third Reich. Bernard Pollock countered with an effectively reserved portrayal of a cautious worker who is reluctant to indulge in complaints even in jest. The S. A. man finally passes along this advice: "Don't appear too innocent—it attracts attention."

Other actors turning in commendable performances during the course of the evening were John Leighton and Lynn Joel, each of them doubling and tripling, as did most of the cast.

It must be said that the preview performance I saw was slowed by over-use of sound and uncertain picking up of sound cues, but presumably this condition will have been corrected by opening night. Also a too-deliberate pace imposed by director Norma Frances deprives much of the material of the revue-snap it requires. Vincent Sorrentino's settings and the jutting apron stage are calculated to get Brecht's message across, even when the acting company is less than adequate in their response to the script. Despite the ragged quality of many of the performances, however, enough of the play manages to get through to make the jaunt to Second Avenue worth while.

EVENTS AND OPENINGS

The Acting for Stage and Television class of NYU will present four one-act plays tomorrow night at 8.15 in Room 703 of the Main Building. Tennessee Williams' "The Lady of Larkspur Lotion," Noel Coward's "The Fumed Oak," Witter Bynner's "The Night Wind," and George Kelly's "The Flattering Word" are the four plays.

There will be a modern-dance concert at the Henry Street Playhouse Sunday at 8.30. Choreographers Phyllis Lamhut and Dorothy Vislocky will be assisted by Elaine Berlin, Murray Louis, Coral Martindale, and Beverly Schmidt.

Sally Abrams and Luther James will produce two one-act plays late in March at the Club Cinema. Neither of the plays have been seen in New York before. "Mary and the Fairy," by Norman Corwin was originally a radio presentation and "Fortunato," by Joaquim and Serafin Quintero was originally produced in Spain.

Betty Field has withdrawn from the cast of "Miss Julie," scheduled for a February 21 opening at the Phoenix. Ruth Ford replaces her. Viveca Lindfors is playing the lead in the Strindberg play; George Tabori is directing.

"The Innkeepers," of which Theodore Mann (Circle in the Square) is associate producer, opens Thursday night at the Golden Theatre. Geraldine Page is starring in the Theodore Apstein play.

"The Three Little Pigs" and "Little Red Riding Hood" will appear in a Henry Street Playhouse production this Saturday at 3 p. m. Luke Bragg has done the new adaptation, set to music.

The Broadway Chapel Players will present Robert Ardrey's, "Thunder Rock" for ten Sundays, beginning on February 26 at 5 p. m., at the Broadway Congregational Church, 56th Street and Broadway.

At the Lyric Center, 220 West 43rd Street, the Guild Players will present Morton Sharp's "The Green Bay Tree" this Friday, Saturday, and Sunday at 8.30 p. m. Producer for the Players is Marguerite Ferrer.

Old Screen Sirens At NYC Museum

A new series of old films at the Museum of the City of New York, Fifth Avenue at 103rd Street, is described by the museum as "not recommended for children under 16." But for Villagers and other New Yorkers of riper vintage, "New York Ladies of the Silent Screen" should be highly entertaining.

Sirens Billie Dove, Clara Bow, Norman and Constance Talmadge, and Mabel Normand will recreate the myth-filled decade that followed the first World War.

Opening the five-week series this Saturday will be "Sensation Seekers," a picture made in 1922 with Miss Dove. The movies will be shown at 11 a. m. and 3 p. m. each Saturday. Admission is free.

SELDES A SHERWOOD JUDGE

Gilbert Seldes, author, critic, and contributing columnist to *The Village Voice* has been named one of the judges of the Fund for the Republic's Robert E. Sherwood Awards. The awards—two for $20,000 and one for $15,000—are to go to those of last year's TV dramas and documentaries which best seem to the judges to have dealt with American liberty and freedom.

Harry Wagstaff Gribble
who gave theatre-goers "Anna Lucasta" and "The Wise Have Not Spoken," now brings you a drama of today
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The Private Life of the Master Race
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PERF.: Eves., Wed. thru Sun., 8:30

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PHOENIX THEATRE, 2nd Ave. & 12th St. AL 4-0525

ART

GUSTAVE COURBET

At the Rosenberg.

by Dustin Rice

We may thank the Rosenberg Gallery for a first-rate small exhibit of the paintings of Gustave Courbet, that robust nineteenth-century painter of life as he knew it, who lately has been enjoying a revived popularity—overtly because of the elements of abstraction in his work, covertly because of his positiveness and wholeheartedness.

To panegyrize the collection in its entirety may be too easy, but only one of the nineteen paintings is not a fine example of some facet of the range of the artist's style: and even this work—"Reclining Nude"—is interesting, because, like the larger "Woman with the Parrot" at the Metropolitan, it reflects the painter's occasional lapse into what is now termed "cheese cake."

A Rugged Individual

"The Great Oak of Ornans" is like Courbet himself: a rugged individual. We can compare it with the paintings of trees by the then contemporary Barbizon painters, whose work seems insipid in technique and conception when held up to the landscape themes of Courbet. Note how the "Etretat" and "Alpine Scene," late works, force on nature a sense of pictorial structure which is not developed again until Cézanne. These works done at the time of the development of Impressionism, show how the color black, which was eschewed by the Impressionists, can add force and weight to a landscape.

Courbet's friend, the Socialist Proudhon, criticized the lushness of the Courbet women as reflecting the sybaritic bourgeoises of Paris, but it seems rather to be an innate love on the part of the artist—like Titian's or Rubens'—for fulsomeness. Anyway, the women, like the flowers, trees, cliffs, and meadows, are things sufficient unto themselves.

The two isolated children on the beach at Saint-Aubin have a peculiarly haunting quality, very much like the romantic paintings of Berman and some of the Surrealists. This unusual semi-mystical nostalgia occurs in none other of Courbet's paintings in such a pronounced fashion. Is it not the same quality which is present in the stories and books of the owner, Glenway Westcott—but here portrayed without the preciocite of that writer?

"Young Girl With Sea Gulls," painted in soft grays, light tans, sharp blacks in the birds' heads, in a delicate yellow with subdued pink reflections in the girl's hair, cannot help but captivate the spectator and send him out the door filled with euphoria and enriched by his experience with the great man.

(Note to Editor: C. is very important and *was* a great man, and said so himself. Thus the last sentence is not really sarcastic. —D.R.)



—Courtesy John E. Johnson Art Collection, Philadelphia

"UNE DAME ESPAGNOL," a painting by Gustave Courbet now on show at the Rosenberg Gallery.

EMBARRASSMENT OF ELEGANCE

The Jaquemart-Andre collection at the Wildenstein.

"The Treasures of the Musée Jaquemart-André" of Paris, and the environment in which they are presented at the Wildenstein Gallery, create an atmosphere of unified elegance, or in the words of modern criticism: "Form follows content." The subjects of the paintings, which range in time from the fifteenth to the nineteenth centuries, deal with autocratic themes, religious or otherwise, whether figures, portraits, or still lifes.

The mood of the haut-monde of the fifteen century is glorified in an illustration of a scene from Boccacio by Carpaccio where the splendid and effete Queen of the Amazons, seated on a decorously caparisoned lavender horse, whose sire must have been a gazelle, presents herself and her entourage to the King of Athens. This same high social status of protagonists is revealed in the "Buonaventura and Donor" of Crivelli, in a "Madonna and Christ with Saints" by Mantegna, in another by Schiavone, and in various portraits by other Renaissance artists both Southern and Northern.

Displays Hauteur

Even in the room of the Dutch painter, the Christ of Rembrandt's "Supper at Emmaus" displays hauteur rather than the sympathetic humility that is apparent in later versions of the same theme by this artist.

Finally, in the eighteenth-century room, where we expect elegance and high style, we find it not only in the pretentious portraitists of the time but even in the genre painter, Chardin, and the revolutionist, David. Chardin is to be seen in his enormous decorative and allegorical still lifes of the "Attributes of the Arts" (note the monkey-painter) and "Attributes of Science," while David is represented by a late portrait of a member of the nobility newly created by Napoleon under the Empire.

This initial American display of these works is a revelation of the qualities both of the painters represented here and of those two unique nineteenth-century collectors, Jaquemart and André. Their aristocratic personal preferences gives the exhibit its harmonious entity, and we can thank France for allowing us the privilege of examining the collection and contributing to its support.

—Dustin Rice

C. L. WOLFE ART CLUB HOLDS 59th ANNUAL SHOW

The second-oldest organization of professional women artists in New York is staging its fifty-ninth annual exhibition for two weeks at the National Arts Club, 15 Gramercy Park. The all-media show of the Catherine Lorillard Wolfe Art Club opens Friday evening at 8 with a reception and presentation of prizes.

At a benefit for the Grace Church School scholarship fund, on February 11, club member Molly Guion will paint a portrait in oils of a pupil of the school.

Three Village Art Groups Award Prizes

Village art groups reached the height of the season's activity this week as prizes were chosen in five competive shows at three local galleries.

Natalie Sterinbach, Violet Sigismund, Haim Mendelson, and Gerson Lieber were awarded first prizes in the Village Art Center's Mid-Season Oil show which closes Friday. A one-man show will be given one of the four, following their joint exhibition later this season.

Honorable mentions were received by Helen Gerardia, Susan Rabinowitz, Norma Isaacs, Lora Civkin, and Joseph Crisera. Judges for the show were Umberto Romano, Martin Friedman, and Samuel Adler.

Eight water-colorists will compete for first place in the Center's annual water-color show, which opens Monday and continues through February 24.

Elizabeth Erlanger, Clara Haas, Morris Gluckman, Margaret Layton, Albert Puntelli, Shinji Ishikawa, Ray Ridabock, and Gerson Lieber had works selected, for this final competition, from previous water-color shows at the Art Center this season.

Ishikawa also won honorable mention at the current Audubon show at the National Academy. Erlanger, Ridabock, and Lieber were others included in the Audubon show.

Salamagundi Reception

At a Salmagundi Club stag party on February 10, prizes will be awarded for winners in the club's annual oil exhibition, which will open the following afternoon with a tea and reception. Sandy Sutherland, East 8th Street, art-committee chairman, will present the prizes. The show will continue through March 2.

First prize-winner for New York State will be chosen from the National League of American Pen Women's elimination show on February 12. The league has rented the Pen and Brush Club for their all-media show this month. The winning painting will compete in a nation-wide exhibition at the National Gallery in Washington in April.

At the Pen and Brush Club the First Bronze Medal of Honor has gone to Linda Wu for her statue, "Davida." Marjorie Daingerfield was recipient of the Anna Hyatt Huntington founder's prize for a small bronze of Martha Graham. First Honorable Mention went to Ruth Brall, second to Charlotte Dunwiddie.

H. R. BUCKER

At the Morris Gallery,

Taupe and its coloristic brethren are tonal agents in the sober statements in the mien of Art de Stijl to be found in this New York solo debut by a young man hailing from Pennsylvania and now residing here. Geometrics of the style are rendered with an astute use of obliqueness, which keeps excess rigidity out and aids the compositional interest. There is a wealth of painterly conviction which despite the reserved color gives a steady pulse to the canvases. The dignity of classic Egyptian architecture is evoked, as is a warmth of light mysteriously compounded of dense monochromaticisms. This is work whose reticence is so articulated as to be a stirring declamation.

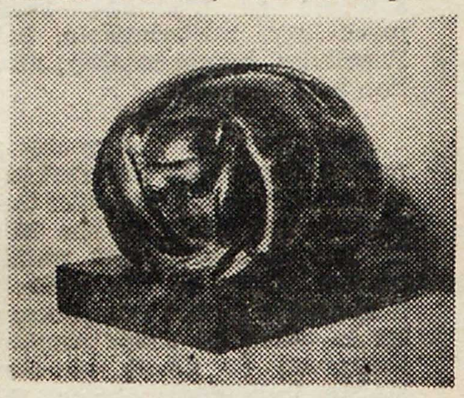
H. R.

PEN AND BRUSH CLUB: Group Show of Sculpture

Through Tuesday.

The group forte in this show would seem to be realist portraiture. In the case of Katherine Thayer Hobson's "Head of a Surgeon" the stressed mortality has the "punch" that admirers of Norman Rockwell find in his (to me overdone) homage to our touted clay.

In like fashion, Lina Wu's winning entry, while realizing the beauty of its subject, a little girl named "Davida," carries it perilously close to oversweetness. Of the portraits, I liked the quivering sensitivity of Sidi Hessel's splendidly enlightened "Ruth Brall," and among less representational heads I like a small one—understated, but complete in evocation —by Jane Comley.



"LEMUR," a carving in Primavera wood by Elizabeth M. Poucher.

"Design in Triangles," a terracotta nude by Marion Bonn, is a tellingly stated étude of well-disciplined lyricism. Elizabeth Poucher's "Lemurs" is realized in the John B. Glannigan method (tightly wrought within the predetermined context of the material's natural form) and avoids the coyness that often goes with this approach.

With a fresh and captivating use of honey-colored wood, Mab Parker contributes a fish which is as mobile as those of Brancusi, while on a totally different scale and hinting more than his at a given species.

—Howard Rackliffe

Village Art Center
39 Grove Street
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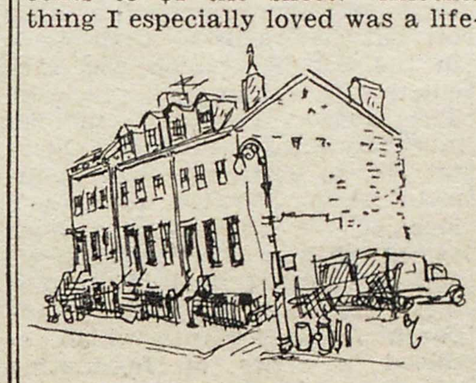
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The Village Shopper

Peggy Tallmer

The next time you go over to the Granados for supper or whatever, take a look-in at an antique store across the street called the **Den of Antiquity.** Sort of a MacDougally-type name, but their things are tastefully selected and go for far below regular market prices. I saw a beautiful coffee pot with a blue-enamel body sprinkled in white and yellow flowers, complete with pewter lid and handle—a twin to one on Greenwich Avenue that is selling for $25. This one is $15.

Toward the back of the shop is a box of wooden Victorian fruit-and-leaf and brass-and-black-tear-drop drawer pulls, 50 cents each. These would really pep up a dull piece of modern furniture or replace missing pulls on an old piece. Elsewhere, they usually cost at least $1.50 each. The Den also has mad old theatre posters for $1.50 and sheets of Victorian paste-ons of cupids, roses, hands, and doves: good for making Valentine cards or simply as seals for the reverse sides of envelopes; 25 cents to $1 the sheet. Another thing I especially loved was a life-



sized humming bird sitting on a twig next to a life-sized walnut that opens up. A perfect ring-box, or gift for a pill-taker; $5. The most expensive item in the store is a beautiful brass-trimmed English lap-desk, in walnut, inscribed and dated 1847. Not a handle or any of the crystal-and-silver interior fittings are missing; $30. I have seen imperfect ones uptown for as high as $150.

For the past several days I have been trying to get into **Furniture Finds,** on Bleecker Street, but since they have spent a Bleecker Street fortune on their storefront, you can now see right in anyway. The shop is very attractive and its furniture is a represetative selection of the best of modern pieces: a Herman Miller walnut drop-leaf table, several of the Dux chairs (Swedish knock-downs) in better-than-average fabrics, walnut and birch chests from Robert Barber, and some oiled-teak chairs and tables from Sweden.

The **Work Bench,** Greenwich Avenue, has excellent buys in marble. A slab of Travertine, one of the more exciting of the marbles (pitted white and maple-sugar brown) is $22 for a piece 18 inches by 48, $33 for one 18 inches by 60. Carrara is $27 for a piece 18 inches by 48, $37 for an 18 by 60. Ovals (18 by 48) are also available for $30. Since the foregoing are the standard measurements of most modern chests and cabinets, these slabs could be used on very many occasions as decorative tops. Table legs are another specialty of the house: four solid-brass Queen Anne's, 14 inches long, $32.95; 16 inches long, $36.95. Four brass bamboo-style, 14 inches long, $32.95. Fluted brass, 12 inches long, $19.95; 16 inches long, $24.95. And there are many less expensive ones in plain wood, brass-tipped wood, and wrought iron.

A course on Shakespeare's Contemporaries is one of 38 new classes added by New York University's Division of General Education for its new spring term beginning Monday.

TANAGER 52-56

So titled on the handsome catalogue is this group show which is to run at the Tanager Gallery through February 16. If you step in on an afternoon as frigid as that of my visit, you will be pleased to bask in Fred Mitchell's untitled entry. On a corruscating fusion of leaping yellows and tangerine tonalities, Mitchell has established a sure but uninsistent suggestion of both still-life and landscape reference. This ultimately focal area is set forth in stabbing strokes of blue-accented squares whose staccato presence yields and happily becomes part of the painter's high good humor, and the final result is a long moment in triumphing light.

There is a rare degree of conviction in the sensitively selected and applied elements attained by George Ortman in "The Earth Children." The freshness and affection of its conception, and the exploitation of that vision in strictly painterly terms, makes its accomplished poignance memorable. Note its informed color and the graces of nuance that luminate its calligraphy and render it poetry.

A Lively Intellectuality

The intelligence that makes Perle Fine an outstanding artist is present in her gray-looped image of forms arrested in flight. She is a painter who uses color that is never sensational in its own right, her lively intellectuality carrying out her mobile ideas with a minimum of coloristic intrusion.

Angelo Ippolito is included with a typical example of his hot-scape vistas. The accomplishment and élan are undeniable, but I begin to fear a "manner" asserting itself to the restriction of results.

The unhealthy looking introversion of previous work by Sally Hazlett has, in her present example, become subtlety carried to an abnormal extreme, unless, as it could well be, it is a blank door shut fast in the spectator's hated face.

Ben Isquith reproduces almost any commonplace example of a rusty iron surface with enough authenticity to suggest that this uniformily scabbed surface in restricted color is indeed a *trompe-l'oeil* oil essay of a Hartnett, in an old hardware store.

—Howard Rackliffe

Show Opens at Pottery Barn

The work of three British ceramic sculptors will be included in a seven-week exhibition of "Unusual Art for the Home" at the Pottery Barn, Tenth Avenue at 23rd Street. The show opens tomorrow evening at 8 in conjunction with a lecture entitled The Customer Wants to Know.

The ceramics by William Newland, Margaret Hine, and Nicholas Vergette of England have been described respectively by the sponsors as "bold," "feminine," and "abstract." Other work to be displayed includes paintings by Rose Fried, photographs by Raymond Jacobs, and tile paintings by Frank Russell and Gertrude Barrer. The work of the last two has been shown at the Whitney, Brooklyn, and Philadelphia museums, and at the Chicago Art Institute. Photographs by Jacobs were included in the recent "Family of Man" exhibit at the Museum of Modern Art. The artists, except for the British trio, will take part in a panel discussion and question period at tomorrow's opening.

Met Madame Tito

The only woman to ever get an interview with Madame Tito told a Village audience about it—and the lengthy run-around that led up to it—on Monday.

"She answered my questions frankly, and although she used an interpreter I got the impression that actually she knew English very well and just wanted to study her replies," Helen Worden Erskine, widow of famed author John Erskine, told members of the Women's Association at St. Marks-in-the-Bouwerie.



A PHOTOGRAPH BY SAUL LEITER, whose early works were on display these past two weeks at the Village Camera Club.

South Is Called 'Ready-made Lab'

Social scientists were called upon to study the effects of desegregation in the South by Dr. Stuart W. Cook at the annual meeting of the New York State Psychological Association at NYU Saturday. He told some 600 psychologists from all over the state that the Supreme Court decision calling for racially integrated schools converted the South into "a ready-made laboratory" for the study of social relations.

"Desegregation tends to proceed faster in cities than in rural areas, in border regions rather than in the deep South," said Dr. Cook, retiring president of the Association and head of NYU's Graduate Department of Psychology. "Persons opposing desegregation," he added, "seem to be older and less well-educated. Persons who support it do so primarily on a basis of moral and religious allegiance on one hand, and on law-abiding grounds on the other."

New Record Store Opens, Honors Four Famed Musicians

New York University's Dr. Carleton Sprague Smith, music-department chairman, "stood in" for Toscanini when the latest in a chain of record stores was opened Friday.

Toscanini received one of several awards presented by the Record Hunter, in the store's plan to honor famous artists. Other awards were made in absentia to Vladimir Horowitz and Fritz Kreisler, but clarinettist Benny Goodman appeared in person to pick up a miniature silver clarinet presented to him by Record Hunter owner George Seaman.

Villagers, friends, and customers of the Record Hunter admired the new store at 507 Fifth Avenue and were told that renowned pianist Gina Bachauer would appear there next Wednesday to accept a similar award.

DISCUSSION OF 'THE IMAGE' AT FOUR DIRECTIONS GALLERY

Two painters and two poets will discuss The Image—Its Fourfold Reality, Friday at 9 p. m. at the Four Directions Gallery, 114 Fourth Avenue.

The talk, by painters Pat Adams and Charles Herrman and poets Doris Rosenfeld and Joseph Bonfiglio, is one of a series of Friday-evening artists' discussions on "The Inner Search."

An exhibit of paintings by Herrman and poems by Miss Rosenfeld will open at the gallery Friday.

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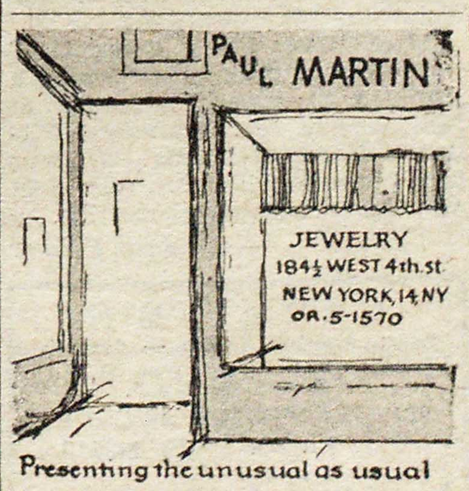
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theatre uptown

by Vance Bourjaily

The secret of enjoying "The Great Sebastians" is not to think of being there as attending a play. It is a good deal more like a revue sketch extended to three acts, an all-gimmick show with Lunt and Fontanne as chief gimmick.

From this standpoint it is above criticism, or below it, depending on one's degree of reverence for the performers, but in any case beyond it. All I can do is to remark, with utter subjectivity, that the content has already, ten hours from the theatre, begun to fade from my mind; what will persist, I expect, is an affectionate recollection of two handsome, expert, ageless people, beautifully dressed, outflanking a variety of cardboard straight-men with an ease infinitely practiced and never quite ridiculous.

Three Pieces Get Premieres At Cooper Union Concert

First performances of three works by contemporary American composers will be presented by a 50-piece symphony orchestra and soloists, under the direction of David Broekman, at the first of this season's free "Music in the Making" concerts, Sunday evening, at 8.30, in the Great Hall of Cooper Union.

The premiéres will be "Symphony Number One," by Elias Tanenbaum; "Milieu," a composition for alto saxophone and orchestra by Teo Macero; and "Concerto for Trumpet and Strings," by Sam Raphling. Also on the program will be "The Virgin Queen's Dream Monologue," a rarely heard modern work by Johan Franco. All of the composers represented will be present at the concert and will join with Mr. Broekman and Johnson E. Fairchild, chairman of the Cooper Union Forum, in discussions with the audience during the intermission and after the concert.

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—Frank Cowan

SIGNE HASSO and FRANCHOT TONE in a scene from "Uncle Vanya," the Chekhov play that opened last night at the Fourth Street Theatre and will be reviewed in next week's issue.

books

PRIZE STORIES 1956: The O'Henry Awards

Edited by Paul Engle and Hansford Martin. Doubleday, $3.95.

by Nancy Halliman

An anthology of stories can be a relief on a long train ride, or comfortable bedtime reading, or it can be a book one wants to own and keep, lend with the promise of getting it back, because the stories are both unforgettable and re-readable. The 1956 volume of the O'Henry prize stories is certainly fine for trains and bedtime; but for permanent library, I put a question mark.

There are three unforgettables. "The Night Club in the Woods," by Hortense Calisher; "The Country Husband," by John Cheever; "Able Baker," by Joseph Whitehill. These three authors weave the bizarre and the familiar into a texture that wears with time and common experience.

Plots are good identification tags. But quotations do better, giving hint of style which is shaped by subject.

Calisher: "At our left the sun dropped slowly, a red disc without penumbra. Along the country roads, the escarpments of pines and firs were black-green . . . Inside the chugging little car, the heater warmed us; we were each with the one necessary person; we had made love the night before."

With music and color these same words are repeated at the end of the story, changed as a leitmotif, and making unforgettable what has happened to these same two people after 18 years, "even as they live and lie together as close as knives."

Cheever: "The exhaust fires blazed and shed sparks in the dark, and, inside, the shaded lights, the stuffiness, and the window curtains gave the cabin an air of intense and misplaced domesticity. Then the lights flickered and went out." This emergency airplane landing is the first of a series of episodes, unusual and intense, though existing within the familiar domesticity of the story, and leads it to its crisis; a middle-aged married man in love suddenly with a very young girl.

Whitehill: "Engineer Able Baker leaned his stool back against the hard steel bulkhead and stroked the monkey. He smiled through his tears while he waited for what came next."

Nancy Hallinan is a young novelist and short-story writer. Her first novel, "Rough Winds of May," was acclaimed by Lionel Trilling and other critics when it received its American publication last year.

Personal predilection involves no problems. But editors Paul Engle and Hansford Martin have had both problems and limitations. (1) A single year's published writing—for better or worse. (2) Variety of subject and style—for there can be no single theme, locality, or message to unify prize stories. (3) Names and magazines—for one cannot omit famous favorites or ignore newcomers. These are prize stories and an anthology. It is an interesting collection for yet another group of readers: those either writing or studying that shifting and illusive shape—narrow as an arrow or broad as a broad—the short story.

Cash awards were given to John Cheever for "The Country Husband," to James Buechler for "Pepicelli," and to R. V. Cassill for "The Prize."

DANCE NOTE

This Sunday evening at 8.30 Phyllis Lamhut and Dorothy Vislocky will present a dance recital at the Henry Street Playhouse. Those of you who can galvanize yourselves into making the trip down to Henry and Grand Streets will be rewarded for the effort. I was able to watch a rehearsal of Miss Lamhut's solos in practice clothes, on a flatly lighted stage, and was delighted both by her directness and by her joy in dancing. "Skirt," to African drum music, is plastically exciting; skirt plus Lamhut combine to form abstract shapes that change rapidly and unexpectedly. In "Lorelei" the idea of the irresistible woman is captured (as is the onlooker) by slow, sensual movements. Above all, the dancer is more interested in what she is doing than in herself. Let us hope that this is the Attitude of the Future in modern dance.

—Marianne Preger

THE PERRY COMMITTEE

Continued from page 7

from an attempted suicide, a project he was foolish enough to abandon.

Mr. Philip Pine, who played the doctor is a talented young actor of no mean courage.

The theatre has been pelted with a goodly number of plays about the tragic, sad, disturbing plight of the homosexual. Won't one of you playwright fellahs take pity on the poor neglected heterosexuals and write a tragic, sad, disturbing play about us?

After "The Perry Committee" the company offered "Desire on a Hot Tin Streetcar," a parody of the plays of Mr. Tennessee Williams. I trust that Mr. Williams is at his winter home in Key West and knows nothing about this.

—Millicent Brower

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music

by Hibbard James

Last Saturday I went up to the Central High School of Needle Trades on 24th Street to hear what is by way of becoming one of my favorite chamber-music groups, the Kroll Quartette. In spite of the rather barn-like atmosphere of the auditorium—it seats 1600—which serves to place the performers too far off for the ideal intimacy which chamber music requires, the concert was a gratifying one, with the Quartette in best form for two of the three numbers it played.

The program opened with the Beethoven Quartet in G Major. Perhaps the acoustics got the players down, too, because the First Movement seemed a little off, but they really hit their stride in the Scherzo, which was executed with shimmering precision. The most rewarding number musically was the Prokofiev Quartet No. 1, performed with complete feeling for the composer's love of the strict sonata form spiced with rather mischievous and unexpected modern harmonies. This was particularly apparent in the Andante, which resolved a series of fascinating dissonant chords into a beautifully drawn-out (and conventionally harmonized) finale.

On Sunday evening I was one of the comparatively few who braved the rain to hear Benjamin Britten's "Saint Nicholas" oratorio performed by the soloists and choir of the First Presbyterian Church, Fifth Avenue and 11th Street. I must admit that I went with some misgivings, but by the time the rather short program was over I was glad I had. Britten's musical inventiveness is delightfully apparent in a number of places, and in the main the singers, under the direction of Willard Irving Nevins, did ample justice to a demanding score. I



particularly enjoyed the folksy waltz that Britten uses to announce the birth of Nicholas, and the very effective storm music that heralds Nicholas' journey to Palestine; and I thought the choir did its best singing in these two numbers. By and large, it sang most effectively in the simpler musical lines; in places where the score called for organ full up and voices fortissimo, the results were rather muddy. Several more musical services are planned, and based on what the choir did last Sunday, these programs deserve to be better attended.

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dining out

by dhs

Back in 1954, Herman Resnick cast a delighted eye over the architectural renaissance underway in the environs of East 8th Street and reasoned that the new inmates might occasionally hunger for delicatessen viands.

Translating his appraisal into a retail food shop for dispensing delicatessen, appetizers, dairy and baked goods, Mr. Resnick entered a claim on East 8th, between University Place and Broadway, a ripe olive-stone's throw beyond the Art movie palace. The venture was dubbed **Si Bon** for a Tin Pan Alley hymn that brayed Gallic wisdom from a thousand juke boxes in those days: "When you say 'Si Bon' you know it's good . . ."

Si Bon soon proved out as a bona-fide bonanza as Mr. Resnick worked a vein of pure pastrami and tapped rich pools of borscht and schav.

When customers were detected gnawing impatiently on outgoing orders of corned beef and gefulte fish, the shop was remodeled into



a restaurant, then expanded to its present capacity of 90; in another week or so this will be increased to 120.

In the sandwich line there's everything from corned beef and pastrami at 55 cents, cream cheese and lox at 60 cents, up to sturgeon at $1.15. A scuttle of pickles and pickled tomatoes is on every table.

Studding the extensive menu are such appetizers as gefulte fish, chopped chicken liver, pickled herring at 50 cents. Among the soups are matzoh ball, borscht, and schav, all around 35 cents.

The lunch served daily for 75 cents, includes a sandwich selection, plus pastry or ice cream and beverage. Dinner, with choice of appetizer, dessert, and beverage, starts at $1.75 for chopped steak.

There are also blue plate specials every day, e. g., stuffed cabbage or chicken cacciatore or veal and peppers or Hungarian goulash, 99 cents, spaghetti and meat balls, 75 cents, hot roast beef sandwich, 75 cents, and so forth.

Starting today, Si Bon will feature chicken-in-a-basket: one-half Southern - fried chicken, French fries, buttered buns, and honey, for 99 cents, also shrimp-in-a-basket for the same price.

You can still buy all sorts of tasty baked goods at Si Bon, who do their own baking. They also do extensive catering, with an impressive and mouth-watering assortment of delicacies. Ask for Irwin Kava, the personable fellow who manages Si Bon for Mr. Resnick. Open 9 to 9 daily except Sunday.

Once you've been to Si Bon you'll probably hit it regularly, it's so good.

letters to the editor

Continued from page 5

We must see lusciousness in thought—
The pale madonna in the hot desire.
The need is sterner now than ever; now
Our self-respect demands, demands, demands
We place the viscera with logic, time.
The turbulence of Norman Mailer helps.
The ostentation of this writer makes
Us ask: The nature of true modesty—
Is what? Assertion, can it go with us
Who always question what we truly are?
How good we are, how strong, how weak, how real?
Then show off in your torturous way, O mind!
Abase yourself in swirling smoke of hours.
The blue flame of the factory within
May be resplendent yet in sun without.
But work is needed; Norman Mailer's work:
A novelist confronting smugness more—
And fakery within, even when it's his.
The way to glory is the way of show:
The show of fall and rise, of murk and light—
The show of self as drama all the day.
So Mailer has a bit of Byron, yes—
Of Dostoievsky and of Bodenheim—
And Lord knows what—each artist has and is
A world of love and anger by himself.
We can but wish that love and scorn so merge
In him, they stand for form in everyone
Of *us*. These lines of now are a salute,
A criticism and—a friendly Oh!

—Eli Siegel
Jane Street

[Anyone who has been following these letters closely over the past three weeks will notice that something interesting has happened. The interpretations of my character become more elaborate with each issue, and in a curious way, more sympathetic. (For example, see Robert A. Perlongo's letter or Eli Siegel's poem.) Since I have done nothing so far to endear myself to the readers of the Voice, *except perhaps for those few who share my antipathy to the Marsh-Media columnists, I would suggest that the letters this week are a reaction to last week's correspondents.*

I have used the word "dialectical" twice so far, and I intend to use it again. Since it is one of the most difficult philosophical concepts to grasp, and yet is one of the two formal ways in which to think—the other being, for want of a better word, Reason or Logic

[I have used the word "dialectic-dialectical process has been going on:— the Thesis of last week about my fictional character becoming the Antithesis this week. (That is: Mailer, the empty arrogant stupid snot of January 25, is now as of February 1, being considered as a tortured agonized artist.) Where we go from here, I am curious to know. But that we will go in some unpredictable direction, I would venture to guess, for after all I am on fairly intimate terms with Norman Mailer.

Reflectively,
—Norman Mailer

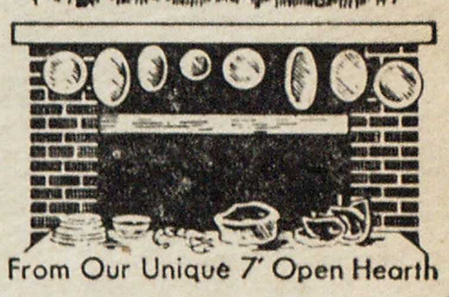
[P.S. I have often thought the process of thinking dialectically has its roots in primitive man. Academically, the word—as I remember—originates with Aristotle, who undoubtedly appropriated it from some lesser philosopher. (If I'm inaccurate, please correct me.) Its present life (that is: thinking by dialectical process) infuses and disrupts much of the inner intellectual life of such apparent incompatibles as Psychoanalysis, Catholicism, Marxism, Existentialism and the as-yet-unformed Philosophers of The Hip, whose philosophical emphasis will be on Sex, Time, Rhythm, Motion, the Major Significance of the Miniscule, and the inversion of the cogito ergo sum *(I think, therefore I am) into "I feel, therefore I am, therefore I go."* —N. M.]

Fire Kills Pigeons

About 60 valuable show pigeons owned by Anthony Di Martini were suffocated Friday in a fire at 537 West Broadway, headquarters of Di Martini's firm, the Greenwich Village Heating and Plumbing Supply Company. Said Di Martini: "The birds were in coops on the roof, and when we first got to them after the fire we thought they were all dead. Fortunately, 200 others revived when they were brought into the fresh air."

The fire began on the fifth floor in the offices of the Hudson Paper Tube Company, which suffered considerable damage.

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Women's Jail

Continued from page 1

gestion as to possible future use of the Women's House of Detention, and neither the Mayor nor Preusse could be reached for comment yesterday.

Lombardo himself had a suggestion, however. "Why not turn the whole place into a community center?" he asked. "The local police precincts could be consolidated in the building, and other city departments and community services could also be located there. Maybe the GVA should appoint a committee to study the whole matter.

"In any case I urge everybody to attend next Tuesday's meeting, so that the Village can speak with a united voice."

Other community leaders also expressed approval at the news that the prison may go.

Calling the prison "a monstrous incongruity" in the Village, Chamber of Commerce president Louis H. Solomon said: "The fight to get it moved has been a long-standing one in which everybody has joined without dissension. Whatever takes its place—whether commercial, residential, or even a playground—will be an improvement, but on the basis of practical consideration I don't think we can expect the city to use city property and city money for any purely local project."

And attorney C. Leo Calarco, chairman of Greenwich Village Community Planning Board, added: "It is wonderful news and long overdue, if only because of the disreputable people it brings into the neighborhood and the shouting that is exchanged between prisoners and people in the street."

village calendar

WED. (today): Forum for boys, Greenwich House, Wednesday evening;

Dinner and meeting, Church of the Ascension, 6.30 p. m.;

Panel discussion of "The Moral Decision," led by its author, Edmond Kahn, NYU, Vanderbilt Hall, 8 p. m.;

Choir Rehearsal, Washington Square Methodist Church, 8 p. m.;

Lecture, "The Psychology of Prejudice," Marie Jahoda, Cooper Union, 8.30 p. m.;

THURS.: Talk, Novelist Norman Mailer, Book Club, NYU College of Arts and Sciences, 239 Greene Street, 3 p. m.;

Lecture, "American Indian Affairs," Mrs. Robert F. Rosenthal, Grace House, 7.30 p. m.;

Talk, "Better-Looking New York," Cooper Union, 8 p. m.;

Four one-act plays, NYU, Room 703, Main Building, 100 Washington Square East, 8.15 p. m.;

Discussion, Legal and Real-estate Problems, Maxwell Tretter, Cooper Union, 8.30 p. m.;

FRI.: Opening of new office, Metropolitan Life Insurance Company, 785 Broadway, 3 p. m.;

Public forum, Baha'i Club, Hotel Parkside, 18 Gramercy Park South, 8.30 p. m.;

Movie and talk, AYH ski group, 8.30 p. m.;

Dramatic readings directed by Alfred Fischer, Cooper Union, 8.30 p. m.;

Alumni meeting, New School, 8.30 p. m.;

SAT.: Discussion of youth problems, P. S. 33, 9.30 a. m. - 3 p. m.;

Talk, "This Is Your World," Mrs. David D. Baker, Grace House, 2.30 p. m.;

Fashion show and card party, PTA, Our Lady of Pompeii School, 7.30 p. m.;

Discussion, Siegel Theory of Opposites, Terrain Gallery, 8.30 p. m.;

SUN.: Meeting, NYC chapter of Composers, Authors, and Artists of America, Village Art Center, 3 p. m.;

MON.: Opening of series on neighborhood problems, New School, 7 - 9 p. m.;

Lecture, "Linguistic Problems and International Language," Cooper Union, 8.30 p. m.;

Social, ladies of the Village Presbyterian Church as guests of the Women's Auxiliary of the Brotherhood Synagogue, 8.30 p. m.;

TUE.: Registration (any evening), Greenwich House craft activities, for members aged 12 - 16;

Monthly meeting, GVA, Greenwich House, 8.30 p. m.

Plans for the annual ball at Webster Hall in April will be discussed at the next meeting of the Father's Club of Our Lady of Pompeii Church at 8.30 p. m. next Monday.

New School Reunion

Joseph P. McMurray, State Housing Commissioner, and Villager India Edwards, vice-chairman of the National Democratic Committee, will be among the speakers to address a two-day alumni-association meeting at the New School next Friday and Saturday.

the VOICE classified

22 Greenwich Avenue, N.Y.

Phone in Your Classifieds

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1 line: 46c
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Classified ads will be accepted until 11 a.m. Tuesday morning. Special listing in the service directory is available at $.50 a line for 2 lines only (consisting of name of business, address and phone number), on a yearly basis only.

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PUBLIC NOTICES

AUTHOR'S SERVICE — Ghost writing, editing, typing: theses, resumes, fiction, letters, speeches. LITERARY AID BUREAU, 20 E. 100 St., N.Y.C. TR 6-2294.

WANTED — Questioners, Inquirers, for Holy Cross Mission at St. Luke's Chapel, Hudson & Grove Sts., Sunday, Feb. 5 thru Sunday, Feb. 12, at 8 p. m.

Course Shows How To Join in Local Affairs

A 15-week course designed to show people how they can participate in the running of their community opens at the New School on Monday.

It will be the fourth course to be conducted by the two-year-old Study Center in Community Participation, operating experimentally on a grant. Sociologist Dr. Max Wolff, the center's director, will be assisted by two Villagers, John Lassoe, Jr., and Daniel Anthony.

Thirty-year-old Lassoe, associate director, told the *Voice*: "Our course is planned to help people who want to do something about community problems but don't quite know how to set about it.

"Nearly everybody in a community feels strongly about some local issue, such as the need for a new hospital or school, or increasing juvenile delinquency, or housing problems. Through this course they learn who are the people who make budgets and how decisions over other local matters are taken."

Millions of Bibles

Since the Gideon organization was started in 1908 more than 31 million Bibles have been distributed to hotels, hospitals, prisons, and among servicemen and student nurses.

This is what members of the Bible Study Group of Middle Collegiate Church were told last week by Leslie Allen, a member of the New York organization.

Lilac Time

Mark Eaton, the man who owns a Long Island nursery devoted almost exclusively to lilacs, will show color slides of his lilac collection at the Horticultural Society of New York, Essex House, West 58th Street, next Wednesday night. The Horticultural Society is co-sponsor with the New York Florists' Club of the International Flower Show, in the former Wanamaker building next month.

Members of the Greenwich House "Over-60 club appear on TV next Tuesday, when they will sing their theme song, "Togetherness," on the Robert Q. Lewis show.

service directory

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At the Galleries

CARICATURE, 116 MacDougal. Marcia Marcus, through February 13.

COOPER UNION, Fourth Avenue at Eighth Street. Photographic exhibition, "Venetian Villas," through Saturday.

EIGHTH STREET, 33 West 8th. Gotham painters, through Sunday.

HUDSON GUILD, 436 West 27th. Chelsea Artists Group Show, through February 9.

JAMES, 70 East 12th. New Talent Invitation Show, through February 18.

KOLTNOW, 192 West 4th. Gallery artists.

LIMELIGHT, 91 Seventh Avenue South. Photographs by Leon Levinstein, through February 11.

LITTLE GALLERY OF HUDSON PARK LIBRARY, 10 Seventh Avenue South. Opens Monday: Lithographs by Romas Viesulas, through February 29.

MORRIS, 174 Waverly Place. H. R. Bucker, through Saturday. Opens Monday: Edna A. Bottors, through February 18.

NATIONAL ARTS CLUB, 15 Gramercy Park. Fifty-ninth annual exhibition, through February 17.

PAVONE, 127 Lexington Avenue. Group show, through February 9.

PEN AND BRUSH, 16 East 10th. Annual sculpture show, through Tuesday.

PERDALMA, 400 West 23rd. Drawings and small paintings, through Saturday.

REGINA, 254 West 23rd. Five painters.

ROKO, 51 Greenwich Avenue. Contemporary painters and sculptors, through Monday. Opens Monday: Robert Bek-Gram, through March 1.

SALMAGUNDI, 47 Fifth Avenue. Annual auction exhibition, through Friday. Auction Friday at 8.30. Opens February 11: Annual oil exhibition, through March 2.

TANAGER, 90 East 10th. Group show, through February 16.

TERRAIN, 20 West 16th. Chaim Koppelman retrospective, through February 29.

TRAVIS, 23 Jones. Paul Bertelsen and other artists.

VILLAGE ART CENTER, 39 Grove. Midseason oils, through Friday. Opens Monday: Watercolor prize-winners, through February 24.

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INSTRUCTION

IRMA MURGATROYD, transformed Villager, was heard to say sweetly, yea truly that she'd rather go to the Terrain Gallery, 20 W. 16 St. to hear a discussion of the Siegel Theory of Opposites, than have a lobster dinner at Chez Bill, renowned Sea Food Place. Note: Next discussion Sat., Feb. 4, 8:30 p. m., 20 W. 16, Refreshments, contribution.

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